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LITERATURE.

The Happy Valley: Sketches of Kashmir and the Kashmiris. By W. Wakefield, M.D. With Map and Illustrations. (Sampson Low & Co.)

DR. WAKEFIELD affords an illustration of Byron's remark that, though many people never write a book at all, hardly any who write one are content to stop there. His previous volume, *Our Life and Travels in India*, was not a very remarkable production, but it has had at least the effect of producing a successor. His second volume is somewhat of an improvement, and has the advantage of a more definite subject. Like many English officers and tourists who annually visit Kashmir, he made a trip to that country in 1875, but the acquaintance he made with it was rather limited. He has added nothing to our knowledge of the subject, and seems to be only partially acquainted with even the English literature relating to it. His principal authorities seem to have been Dr. Ince's Guide-book to Kashmir, which is by no means a valuable work of its kind, and Vigne's *Travels*, which were published in London in 1842, and the contents of which have been so thoroughly used by subsequent writers that it looks like a re-threshing of the straw to quote from it so largely as Dr. Wakefield has done. It would be more interesting if he had betaken himself to Bernier and Jacquemont, whose pages have not become so hackneyed. We have one reference to Mr. Frederic Drew's *Northern Barrier of India*, but no reference whatever is made to his much larger and more important work, *The Jammu and Kashmir Territories*, though it contains a great deal of the information which Dr. Wakefield presents. There is also no reference whatever to the *Gazetteer of Kashmir* by Major Ellison Bates, or to Dr. Elmslie's *Dictionary of the Kashmiri Language*, which, though a small volume, is quite a mine of valuable knowledge. Mr. Drew's larger work and Bates's *Gazetteer* contain almost all the information which is to be found in the volume before us, if we except a few historical details gleaned from the writings of Prof. H. H. Wilson, and some routes which may be found in Ince's guide-book and Montgomerie's map. The lack of new information is not compensated for by any special skill in grouping the facts presented or in drawing picturesque descriptions. The facts can be got at more conveniently elsewhere, and the descriptions rarely rise above mediocrity. Kashmir is a country well calculated to excite poetic feeling, but, though the feeling may have been excited, expression of it is wanting except in a very few pages, such as those treating of the Manasbal Lake. Perhaps we have had quite

enough of poetic feeling about Kashmir; but it was open to Dr. Wakefield to have collected a good deal of new and interesting information regarding that beautiful valley which he has somewhat inappropriately styled the Happy Valley, for, as regards the misery of its people—a misery which appears to increase rather than decrease—the “Unhappy Valley” of the Indus is greatly superior to it, and it may well be compared with the unhappy valley of the Nile. We have even hardly any incidents of travel, and those we have might well be spared.

Let me give an illustration of the way in which even our second-hand knowledge of Kashmir is given by Dr. Wakefield in apparently a third-hand way without gaining anything in point, or compression, or expression of any kind. Major Bates in his *Gazetteer* says of Islamabad—

“The largest town in the valley, the city of Srinagar excepted, called Annat Nág. It is now but a shadow of its former self, containing less than 1,500 houses, many of them ornamented with most elegant trellis and lattice work. Vigne remarks that their present ruined and neglected appearance is placed in wretched contrast with their once gay and happy condition, and speaks volumes upon the light and joyous prosperity that has long fled the country.”

This passage re-appears in Wakefield in the following form:—

“Islamabad, the ancient Anat Nág, . . . was once the largest town in Kashmir. To the traveller of to-day it presents, however, but a shadow of its former greatness and prosperity, the few houses that are left, some of which are highly ornamented with the trellis and lattice work peculiar to the country, appearing half ruined and neglected, affording a speaking evidence of the past and present condition of the town, its light and joyous prosperity having fled the place long since.”

Here, as in similar instances, nothing whatever is added to our previous knowledge, and old sentences are reconstructed. Anybody might write in this way without visiting Kashmir; and, without travelling farther than the British Museum, a good bookseller's hack could describe Kashmir much more completely than Dr. Wakefield has done, and better in other respects.

Where Dr. Wakefield does attempt to make observations of his own, he is so inaccurate that it is fortunate he does not attempt much in that line. For instance, when describing Killan, only 1,000 feet above Gulmarg, the favourite summer residence of visitors to Kashmir, he says, “There were glaciers at different points,” though there are no glaciers in that neighbourhood, or within sixty miles at least, the nearest being a long way to the east among the lofty mountains which separate the provinces of Súrú and Dras from the great Kashmir valley. What he mistook for glaciers must have been merely unmelted snowdrifts such as are to be found on Ben Nevis and Helvellyn. We are actually told that it is “a further proof of the supposed direct Asiatic origin of the Cornish people” that they use saffron for flavouring and colouring their food, despite the obvious suggestion that this practice came from their connexion with the South of Europe. Dr. Wakefield has not the instinct which can make even comparatively

ignorant men feel their way safely when dealing with such subjects, and he has not the requisite knowledge. For a wonder, he has not discovered the lost ten tribes in Kashmir; but in his apparent ignorance of what has been established with regard to the Gipsies he fancies that he has discovered their origin in the Batalis of Kashmir; and another discovery he makes is that the religion of the Gipsies “partakes somewhat of a Buddhist form.” There are also some curious references to “Cush, the son of Ham and grandson of Noah,” as having possibly given his name to Kashmir, and to “Moses, Seth, the Deluge, Solomon, and other characters and events.” Dr. Wakefield is too cautious to commit himself to the fanciful theories which he thus introduces, but still he seems to think there may be something in them, and he appears unable to distinguish between crude fancies and the results of critical history and scientific philology. His errors are sometimes of that particular class which arises from a very imperfect acquaintance with the words which he uses, as when he speaks of *Rishis* as Mohamadan monks, corresponding to the Fakirs of Hindustan. *Rishi* is an ancient Hindu term for a sage; and the seven stars of what we call the Plough or Charles's Wane are well known in Hindu astronomy and astrology as the *Sat Rishi*. I can certainly aver that it was not in Kashmir that Dr. Wakefield discovered the women of that country to be “usually good looking, and enough so, in many cases, to entitle them to be considered undeniably handsome.” Jacquemont's statement is nearer the truth that he had “never seen anywhere such hideous witches,” and that “the female race is remarkably ugly”—the fact being that the female beauty of Kashmir is so regularly conveyed out of the country that Dr. Wakefield must have seen what remains of it at home with very partial eyes, or must have fallen into the error of converting a general into a local statement.

It may be admitted, however, that if Dr. Wakefield has added nothing to our knowledge of Kashmir and has displayed no special power of reproducing its wonderful beauty, yet he has written a readable book which may serve to convey to some readers a fair impression of the central Kashmir valley and of one of the routes which lead to it. His observations on Kashmir as a field for English colonisation are valuable and well worthy of serious consideration. There is a good map attached to the volume, and some engravings from photographs. ANDREW WILSON.

New Poems. By Edmund W. Gosse. (C Kegan Paul & Co.)

THE poems in Mr. Gosse's new volume are of varying degrees of excellence. Some of them have a sustained gracefulness and strength which few living poets could rival; but in others the singer's inspiration seems to have failed him, and he sinks into mechanical rhyme-building and commonplace. It may be fancy, but we seem to detect the secret of this irregularity in the self-distrustful tone of the lines prefaced to the volume. These lines, very beautiful and true in themselves, are a sort of defence of poetry, a vindication of its

right to exist, taking the form of a warning to those who disdain its sacred influence.

"If thou disdain the sacred Muse,
Beware lest Nature, past recall,
Indignant at that crime refuse
Thee entrance to her audience-hall.
Beware lest sea, and sky, and all
That bears reflection of her face
Be blotted with a hueless pall
Of unilluminated commonplace."

A faith which has to reassure itself by reason is already in process of decay. The apologetic tone of Mr. Gosse's proem irresistibly leads one to infer that the questioning spirit of the age has shaken his confidence in his poetic mission, that the clear and sound faith essential to the production of great work is crossed by seasons of despondency in which doubt whispers that poetry has no place in the modern world, and must vanish like the illusions of youth. There are several of the poems in this volume which testify to the hold taken upon the poet's mind by this paralysing scepticism. It is the underlying thought in the "Lost Lyre," in which, after longing for the triumphant lyric rapture of antiquity, he breaks off with an expression of despair.

"O fruitless dream! our pensive age
Hath hopelessness for heritage,
Satiety of song for meed,
And for the rage
Of lyric prophets born to bleed
A broken reed."

"A broken reed and only fit
For song to make a flute of it,
To pipe her memories of time past;
The sad airs flit
Across its wounded side; 'tis cast
Away at last."

The inspiration must be wandering and fitful which has to contend with such distrust as this—a more deep-seated malady than the doubt of its own power by which the strongest spirit may be at times overshadowed. A fear that the age has gone by for creative work is much more obstructive and paralysing, much more difficult to shake off, than casual fits of individual depression. Still there are many poems in the volume which show that Mr. Gosse's muse, to use the old-fashioned term, is capable of mounting above all despondency, and holding a lofty and unbroken flight. It is some time since any poet has given us a finer piece of description than the following, in a poem which is whimsically called "An Essay in Criticism":—

"But the night came on;
A whisper rose among the giant trees;
Between their quivering topmost boughs there shone
The liquid depths of moonlight tinted air;
By slow degrees
The darkness crept upon me unaware.
The enchanted silence of the hours of dew
Fell like a mystic presence more and more,
Aweing the senses. Then I knew,
But scarcely heard, thrilled through to the brain's
core,
The first shrill prelude of triumphant song,
Cleaving the twilight. Ah! we do thee wrong,
Unequaled Philomela, while thy voice
We hear not; every gentle song and clear
Seems worthy of thee to our poor noonday choice.
But when thy fierce true music, full of pain,
And wounded memory, and the tone austere
Of antique passion, fills our hearts again,
We marvel at our light and frivolous ear.
Ah! how they answer from the woodland glades!
How deep and rich the waves of music pour
On night's enchanted shore!

From starlit alleys where the elm-tree shades
The hare's smooth leverets from the moon's distress,
From pools all silvered o'er,
Where water-buds their petals upward press,
Vibrating with the song, and stir, and shed
Their inmost perfume o'er the shining bed,
Yea, from each copse I hear a bird,
As by a more than mortal woe undone,
Sing as no other creature ever sang
Since through the Phrygian forests Atys heard
His wild compeers come fluting one by one
Till all the silent uplands rang and rang."

Mr. Gosse is a sincere lover of Nature, especially of Nature in her sad and tender moods. There need be no fear of the near approach of that "desolate hour" when "dew and sunlight, rain and wind," shall seem but "trivial things," "unloved, unheeded, undivined," while we have poets among us so sensitive to the changing aspects of earth and sky, and so quick to discern their hidden suggestiveness and transfigure them into symbols of man's inner life. In these poems we do not find outward things dwelt upon so much for their own beauty as for the sake of their affinities with human emotion, and emotion is the dominant factor in the interfusion. In the beautiful poem entitled "Winter-Green," for example, the thread which binds the poet's meditation to the season is almost capriciously slight.

"To-day the winter woods are wet,
And chill with airs that miss the sun;
The autumn of the year is done,
Its leaves all fallen, its flower-stars set,
Its frosty hours begun."

"Should last year's gold narcissus yearn
For next year's roses, oh! how vain!
No brief dead flowers arise again,
But each sweet little life in turn,
Must shoot and bloom and wane."

"Sweet, had the years that slip so fast
Brought you too soon or me too late,
How had we gashed our teeth at fate,
And wandered down to death at last
Forlorn, disconsolate!

"Surely before the stars were sure,
Before the moon was set in heaven,
Your unborn soul to mine was given,
Your clear white spirit, rare and pure,
For me was formed and shriven."

"Ah! surely no time ever was
When we were not; and our soul's light
Made those cold spaces infinite
That lie between the years like glass,
Seen only in God's sight!

"Howe'er it be, my one desire,
If chance has brought us face to face,
Or if the scheme of things found place
To store our twin hearts' light and fire
In strange foreseeing grace,—

"Howe'er it be, for us at least
The woodland pathways are not dark,
New lights are on the boughs and bark,
And in the rainless sunshot east,
We hear a mounting lark."

In Mr. Gosse's last volume, *On Viol and Flute*, there are some sonnets of remarkable beauty. Here we have fewer examples of this difficult form, but the few are perfect of their kind. The "Pipe-player," in which Mr. Gosse has succeeded so admirably in reproducing antique sentiment, may be compared in point of technical skill with the gems of the Greek anthology.

"Cool, and palm-shaded from the torrid heat,
The young brown tenor puts his singing by,
And sets the twin pipe to his lips to try
Some air of bulrush glooms where lovers meet.
O sweet musician, time and fame are fleet;
Brief all delight, and youth's feet fain to fly!
Pipe on in peace! To-morrow must we die?
What matter, if our life to-day be sweet!

Soon, soon, the silver paper-reeds that sigh
Along the Sacred River will repeat
The echo of the dark-stoled bearers' feet
Who carry you with wailing where must lie
Your swathed and withered body, by-and-by,
In perfumed darkness with the grains of wheat."

Mr. Gosse's *New Poems* cannot be accepted, on the whole, as a complete fulfilment of the high promise of his earlier work. The thought in them is more mature and the verse is firmer and more delicate, but they must still be taken as trial-songs, tentative essays in search of a theme which might give him full scope for his unquestionable mastery of the poet's instrument. WILLIAM MINTO.

A History of the Church of England. Pre-Reformation Period. By T. P. Boulton, LL.D. (Longmans.)

Passages in Church History. Selected from the MSS. of the late John David Jenkins, D.D. 2 vols. (James Parker & Co.)

THE title of the first of the above works points to a real desideratum in our historical literature. It would lead us to look, not only for a description of the distinctive characteristics of our English theology during the pre-Reformation period, but also for some account of English Church organisation and its peculiar relations to the see of Rome. Such a work is much wanted; but the want, it must be admitted, is here only partially supplied.

The earlier pages, drawn apparently from a careful study of the original sources, give a promise which is not borne out by the subsequent portions of the volume. The following sentences, for example, supply us at the outset with a clear and accurate definition of the historical position of the Celtic Church:—

"When it was once more brought into contact with Roman Christianity through Gregory's mission, the British, like the Irish, Church had become somewhat of an anachronism. It seemed to have been sleeping, and awoke to find a world that had been changed. It took with it into its cave the Christianity of the age of Augustine and Jerome; or at least that of the next age, that of Hilary, of Germanus, and other Gallic worthies. Then came the deluge of barbarians which shut out the distant world from view"—(p. 32).

In the account given of the struggle between Wilfrid on the one hand, and King Aldfrid and Archbishop Theodore on the other, the narrative is not so well sustained, and the course of events between the Council of Easterfield and the Council of the Nidd appears to us far too briefly described. In a volume with a specific purpose like the present we cannot but think it would have been better to give the details of this important episode more fully, even though such an expansion might have led to the omission of the oft-told story of Bede's death-bed and the alleged miracles of St. Aldhelm—narratives now familiar to most schoolboys. In the account of the Church after the Norman Conquest, the low state, not simply of learning, but also of morality, among the Saxon clergy should not have been left unrecognised; and, while insisting on the results of the severance of the ecclesiastical and civil jurisdictions under the Conqueror, the writer should not have omitted to pay a certain tribute to Lanfranc for the comparative

independence of Rome which the English primacy was still able to assert. Another and yet more important omission in connexion with this period is that of all reference to the struggle for supremacy between the secular clergy and the monastic orders—a feature which offers the only explanation of much of the Church history of the time.

It is, however, in relation to the thirteenth and fourteenth centuries that the author's bias is more distinctly perceptible, as well as his slight acquaintance with the contemporary literature. It is really an injustice to the men and the learning of these times to affirm that in the mediaeval universities "it might almost be said, 'none was searching for truth.'" The writings of Abelard, Bonaventura, Thomas Aquinas, Duns Scotus, Occam, Bradwardine, and John Gerson, and the influence they exerted, alone suffice to refute such a statement. As for the observation that the teachers and enquirers of those days "dared not examine their premisses," the criticism, so far as just, applies to times and thinkers long before and long after the Middle Ages. Huber, who, notwithstanding some misconceptions, really understood his subject, has not hesitated to declare that in the thirteenth and fourteenth centuries the English universities were distinguished far more than at any later period for vigour and originality of thought, and dates their decline in these respects from the Reformation. When, indeed, we take into consideration the comparative leniency shown in these earlier centuries by Rome in the treatment of doctrines which might be regarded as heretical, and the large number of tenets concerning which the Church had as yet uttered no definition, it is difficult not to conclude that, as a "searcher after truth," Thomas Aquinas was more fearless and unfettered than Martin Luther. It is somewhat surprising when, a few pages farther on, we find Dr. Boulton defending Wyclif against the stolid criticisms of Milner, and quoting Knighton's tribute to the unrivalled scholastic attainments of the great Reformer, and referring also to Armachanus, that he should have failed to note the fact that the universities of these centuries were really the assertors of intellectual and moral freedom against the Papal despotism. In his account of Wyclif, however, he does not appear to have consulted the valuable writings of Lechler on the subject.

The volume concludes with a sketch of the commencement of the Reformation, containing short accounts of Colet, Erasmus, and Sir Thomas More, together with descriptions of the condition of the clergy and the monasteries. We somewhat doubt whether the theory of religious toleration ventilated by Sir Thomas More in his *Utopia* has any genuine connexion with the subject of the present volume; it certainly seems hardly entitled to a place to the exclusion of all notice of the writings of Bishop Fisher. We have noted these as some of the principal omissions in a volume which has the merit of comprising in moderate compass a very useful outline, for the most part carefully and conscientiously drawn, by one who is evidently fully sensible of the responsibility that attaches to the function of instructing others in a very important subject.

Dr. Jenkins' posthumous work is one of a very different character. He would appear to have conceived the design of illustrating the whole course of Church history by a selection from the lives of the most prominent actors; and we are accordingly here presented with a series of seventy-one studies, extending from the Council of Nicaea to the Pontificate of Pío Nono—an undertaking which, if efficiently carried out, demanded an amount of labour and research which it was evidently not in the author's power to bestow. Considerable allowance must indeed be made for the fact that these two volumes did not receive the author's final revision, and that many expressions and inaccuracies occur which would otherwise probably not have found a place. The treatment is marked throughout by an almost complete surrender of the critical faculty to the influence of strong prepossessions and an ill-regulated enthusiasm. From the sternly practical impressions derived from his labours among the colonists of Natal and the colliers and railway servants of Aberdare, Dr. Jenkins would seem to have sought to escape into a purely ideal atmosphere. Joseph Milner himself could hardly have more rigorously excluded all that tended not to "edification." There is, however, considerable graphic facility about these sketches, nor can we doubt that they were written with a high thought, as we cannot but think, a mistaken aim. Unfortunately the execution is marred by a constant straining after effect, and historical fidelity is systematically sacrificed in the endeavour to palliate and soften down whatever might seem to the discredit of the Church of Rome.

J. BASS MULLINGER.

Etudui o Molierye. Tartuff: Istoriya tipa i piesui. Monografiya Aleksyeya Veselovskogo. ["Studies on Molière. *Tartuffe*: History of the Type and the Piece. A Monograph by Alexis Veselovsky."] (Moscow.)

Of late years there has sprung up in Russia a school of sound and serious explorers of foreign literatures and institutions—workers who dig and delve in unfamiliar places with untiring industry, and who know how to turn their labour to thoroughly good account. As specimens of the results of the long researches of some of their number in our own libraries may be mentioned the excellent studies by Prof. Storozhenko on "Robert Greene" and on "The Predecessors of Shakspeare," and Prof. Maxime Kovalevsky's erudite work on the early history of English judicial institutions in general and trial by jury in particular. We have now before us a study in French literature by another Russian scholar, evincing similar merits on the part of the author to those which Profs. Storozhenko and Kovalevsky have displayed. It is an essay on Molière's *Tartuffe*, containing the results of long labours in Paris, where the author consulted, not only all the printed literature of the subject, but also the collections of MSS. in the National Library and in that of the Arsenal. His present work will enhance the reputation he already possesses in Russia as

an authority on the history of the drama. In 1870 he published a work in Russian at Moscow entitled *Starinny Teatr v Evrope*, historical sketches of the early history of the theatre in Europe; and in 1876 appeared in German at Prague his *Deutsche Einflüsse auf das alte Russische Theater, 1672–1756*. He is also the author of the best biography which has as yet appeared of the Russian dramatist Griboyedof, who was murdered by the mob of Teheran in 1829 under circumstances closely resembling those which recently attended the death of Sir Louis Cavagnari and his companions. To avoid confusion, it may be well to mention that he is a brother of Prof. Alexander Veselovsky of St. Petersburg—a scholar who is well known all over Europe.

His present work, while touching upon all the questions connected with Molière's *Tartuffe*, is chiefly devoted to a study of the character of its central figure, to an investigation of the parts previously played by hypocrites in fiction, and of the causes which led to the creation and the success of that portrait of the hypocrite which Molière drew. It begins with a sketch of French society in the first half of the seventeenth century, and of the position occupied at that time in France by the clergy, special attention being at the same time paid to the contrast between the two opposing camps of the Jesuits and the Jansenists. The author then passes on to the history of the hypocrite of fiction, not contenting himself with allusions to the sources generally referred to by French writers on the subject—to Régnier's *Macette*, for instance, or Scarron's *Hypocrites*, or the *Roman de la Rose*—but exploring the whole of the wide field occupied by Molière's predecessors, the extent of which may be seen by a glance at the long Notice prefixed to *Tartuffe* in the recently published fourth volume of the *Grands Ecrivains de la France* edited by Despois. His wide and intimate acquaintance with the various literatures of the West of Europe, including our own, has enabled him to perform his task with great fullness and accuracy, whether he deals with the male hypocrites of fiction or with their female counterparts. The third chapter is devoted to an examination of the sources to which Molière was directly indebted for his ideas, the stories which reached him handed down by oral tradition, and the books which he was in the habit of consulting. With particular care are his obligations to Pascal investigated. Nowhere else, indeed, does the influence of the *Provincial Letters* on the creator of *Tartuffe* seem to have been more clearly pointed out. The fourth and concluding part of the book is devoted to a detailed account of the composition of the play itself and of the various phases through which it passed, as well as to a description of the obstacles by which its success was impeded, and the varied feelings to which the representation gave rise. Pleasantly written and full of well-arranged information on a subject of general interest, M. Veselovsky's monograph would do credit to any literature, and is well worthy of the wider circulation to which, if translated, it would be sure to attain.

W. R. S. RALSTON.

Confucianism and Taoism. With a Map. By Robert K. Douglas, of the British Museum, and Professor of Chinese at King's College. (Society for Promoting Christian Knowledge.)

PROF. DOUGLAS has here given us a work that fitly takes its place by the *Hinduism* of Prof. Williams, the *Buddhism* of Rhys Davids, and other manuals descriptive of non-Christian religious systems published by the same society. There is no controversy in these volumes, their one object being to bring together what has been ascertained on their several subjects and present it to their readers in a clear light. In the execution of his task Prof. Douglas has shown an extensive acquaintance with previous writers and made constant reference to the original Chinese sources of information.

But have the systems which he sets forth a large following? It is time there was a rectification of the estimates that are ordinarily given of the adherents of different religions. Such statistics, indeed, can never be more than approximately correct, but where they are glaringly incorrect the error should be removed. Christians of all Churches are put down as twenty-six per cent. of mankind, ranking next to forty per cent. of Buddhists, who get the credit with many of amounting to 500 millions, of whom nearly 415 millions are in China proper and thirty-three millions in Japan (Rhys Davids). If we lop off 400 millions from the aggregate of these two numbers we shall not be doing injustice to Buddhism. Confucianism is pre-eminently the religion of China. Buddhism has long been tolerated and is widely spread among the people; still it is an *i twan*, "a strange system." Excepting those who have adopted the Buddhist tonsure, the vast majority of the people, however frequently they may be found in Buddhist or Taoist temples, would claim to be followers of the great sage. Of all religious systems Confucianism, perhaps, has the greatest following; then Christianity; then Hinduism; then Muhammadanism; and we would place Buddhism in the fifth place, so far as it from being 'the huge colossus compared with which other systems seem "petty." After Buddhism, but at a very great interval, we would place Taoism.

More than half the volume before us is occupied with Confucianism in seven chapters, besides an introductory one on the history and state of China before the sage's time. The accounts of his life, the nature and character of his general teachings, his doctrine about, and training of, "the superior man," his views on the government of the State, incidental teachings, Mencius, and modern Confucianism—all these subjects are skilfully, often felicitously, treated, and the reader gets a very fair view of the man and his system, their excellences and defects.

Our space will only allow us to call attention to one error in the sketch of Confucius's life, and one failure to consider a serious charge that has been advanced against him.

On p. 26 it is said:—"As has befallen many other great men, Confucius's married life was not a happy one, and he finally divorced his wife." The same thing is touched on again at p. 125. On this point

our author was probably misled by some of his predecessors; particularly by Dr. Morrison, in whose article on Khung-tsze (in the first volume of his dictionary) there is an anti-Confucian *animus*, derived from the Taoistic Sze-ma Ch'ien, and by the writer of this notice, who in one passage (*Chinese Classics*, i., p. 39) accepts Morrison's view, though on p. 71 he says that "the evidence inclines against the supposition that Confucius put away his wife." Further study, however, of that evidence (which is very brief, and all contained in the *Lí Chí*, II., i.) makes it clear that no divorce took place. It might possibly have happened without Confucius being chargeable with any moral or social offence. Still, the fact would have been an ugly blot in his life, and it is matter of satisfaction to know that there was no such thing.

So much for the error; the failure is that of not discussing the charge that has been brought against Confucius of historical untruthfulness. Our author says, on p. 146, that "every student of Confucius must hold his character in high estimation, and that the charges against him of a want of truthfulness dwindle down on examination to the mere question of what is truth." We do not scruple to admit that this is the case with regard to certain passages in Confucius's life which have been animadverted on; but much more serious is the charge founded on many of the statements in the annals called *Spring and Autumn*, which Mencius regarded as Confucius's greatest achievement, and which he himself thought would best assist future times in understanding him. Is it, as insisted on in the *Chinese Classics*, v., pp. 38-53, that those annals ignore, conceal, and misrepresent a multitude of the facts of history? And can any explanation of such things be given that shall not be damaging to our estimate of Confucius? We can think of none. We turned eagerly over the pages of this volume to see what Prof. Douglas said on the subject; but he does not advert to it, for we do not suppose that he had it in his mind in the sentence quoted above. Until the thing has been explained the character of the Chinese sage will remain a puzzle to all enquirers, and the value of his example to his own countrymen and to others be not a little marred.

Having done with Confucianism, the author proceeds to Taoism, a subject far more difficult to treat. For one thing, it has been much less investigated by European scholars; and for another—though its literature is not nearly so extensive, and its text-book, the only work come down from Lao-tsze, its founder, the *Tao Teh King*, is but a short treatise, and Dr. Chalmers's translation is comprised in sixty-two pages of small octavo—the interpretation of it is exceedingly difficult, as well from the mysticism of the thought as from the metaphorical and condensed nature of the style. The Taoism now existing in China, moreover, is the grossest form of idolatry that prevails in the country. Everywhere we meet with its temples, gloomy and dirty, full of grotesque images. It has borrowed largely from Buddhism. It professes secrets of alchemy and the *elixir vitae*. The worship and doctrines of Confucianism of to-day hardly differ at all from what they were

in the time of the sage, but it is impossible to find modern Taoism in the *Tao Teh King*.

Prof. Douglas gives us an introductory chapter on the history of Lao-tsze; the accounts of his interviews with Confucius, nearly all of them from Taoist sources, and therefore unfavourable to the orthodox hero; and other narrations entirely fabulous. Then come two chapters on the *Tao Teh King*; one on Lieh-tsze and Chwang-tsze, the two most famous early Taoist writers; one on later Taoism; one occupied with "The Treatise of Actions and their Recompenses"; one describing "The Book of Secret Blessing," akin to the former work, for the title is equivalent to "The Natural Issues of Conduct, as Determined by the Unseen (Heaven)"; and a concluding chapter on Taoist deities.

The name "Taoism" is taken from the first word in the title of the short bible of the system, but there is thus far no agreement as to the meaning which Lao-tsze himself attached to the name Tao. Mr. Douglas says, p. 189:—

"It was not Lao-tsze's invention. It was constantly in the mouth of Confucius, and with him it meant 'the way.' The Buddhists also use it in the sense 'intelligence,' and call their co-religionists Tao-jin, or 'men of intelligence.' If we were compelled to adopt a single word to represent the *Tao* of Lao-tsze, we should prefer the sense in which it is used by Confucius, 'the way,' that is, *méthodos*. But it is more than the way. It is the way, and the way-goer. It is an eternal road; along it all beings and things walk; but no being made it, for it is Being itself; it is everything and nothing, and the cause and effect of all. All things originate from Tao, conform to Tao, and to Tao at last they return."

On p. 211 he says:—

"Of a personal God Lao-tsze knew nothing, as far as we may judge from the *Tao Teh King*, and indeed a belief in such a being would be in opposition to the whole tenor of his philosophy. There is no room for a supreme God in his system, as is shown by the only mention he makes of a heavenly ruler. 'Tao,' he says [and here our author quotes from Chalmers's version, with one very strange alteration which, we believe, is a compositor's error left uncorrected, as are many others in the volume], 'is empty, in operation exhaustless. In its depth it scans the future of all things [Chalmers—it seems the father of all things]'. It blunts sharp angles. It unravels disorders. It softens the glare. It shares the dust. In tranquillity it seems ever to remain. It appears to have been before God.' Tao is unconditioned Being, which, as an abstraction too subtle for words, is the origin of heaven and earth, including God himself, and, when capable of being expressed by words, is the mother of all things."

We would alter the above version considerably, but so far as Lao-tsze says in it that "Tao would appear to have been before God" it is correct.

Is Taoism, then, built up on an atheistic conception of the universe? Lü Tung-pin, a famous writer of the eighth century, seems to say so:—"In Confucianism Tao is subsequent to, and a creature, of Heaven. In our system, Heaven is subsequent to, and a creature of, Tao." But we are unwilling to admit that Lü had fully learned the mind of his master. If he did so, then in the existing Taoism we have a gross and debasing polytheism developed from atheism, side by side with a

fantastic alchemy and a material immortality. But in not a few sentences of the *Tao Teh King* (e.g., chapters 47, 59, 67, 68, 73, 81) we find Lao-tsze using the name "Heaven" in the Confucian sense, and as the sage might have done. We must believe that in the strange, intuitional mind of the "Old Boy" (for so Lao-tsze is often rendered) there was a feeling of a divine existence and a governing power. His doctrine of the Tao has yet to be more deeply studied before it can have its proper place assigned to it in theology. We may receive this boon by-and-by from Prof. Douglas. We think he is moving in the right direction when he draws attention to Taoism being "primarily a politico-ethical system." He dwells also very properly on that gem among the sentences of the book, that it is one of the characteristics of the Tao to "recompense evil with good."

JAMES LEGGE.

NEW NOVELS.

The Egoist: a Comedy in Chapters. By George Meredith. 3 vols. (C. Kegan Paul & Co.)

Under which Lord? By E. Lynn Linton. 3 vols. (Chatto & Windus.)

Beating the Air. By Ulick Ralph Burke. 3 vols. (Chapman & Hall.)

The Langdales of Langdale End. By the author of "Valeria." (Marcus Ward & Co.)

In *The Egoist* the author of *Harry Richmond* and *The Ordeal of Richard Feverel* has produced a piece of literature unique of its kind. He has nothing to learn of comedy in the abstract; he proved that long ago in the brilliant fragment on the comic spirit and its uses read by him at the Royal Institution. But it is a far cry from a proper understanding of comedy to an artistic exemplification of its function and capacities, and they are very few who have attempted the journey with success. Mr. Meredith is indisputably of their number. His book is fairly described as a Comedy in Chapters, for it has the same intention and the same relation to actuality and human life as the master-works of Molière. It is an epitome in narrative of a certain well-thumbed chapter in the great Book of Egoism—the chapter treating of the egoist in love, the egoist as he appears and is in his relations with woman; and in the figure of its hero, Sir Willoughby Patterne, Mr. Meredith has summed up enough of human nature to make it typical and heroic. Of course Sir Willoughby's story is as conventionally told as Alceste's own. Its personages are not human beings, but compendiums of humanity; their language is not that of life and society pure and simple, but that of life and society as seen and heard through the medium of comedy; the atmosphere they breathe is as artificially rare as that of Orgon's parlour. To live with them you must leave the world behind, and content yourself with essences and abstractions instead of substances and concrete things; and you must forget that such vulgar methods as realism and naturalism ever were. Thus prepared, you will find *The Egoist*, as far as its matter is

concerned, a veritable guide to self-knowledge and a treatise on the species of wonderful value and comprehensiveness. As to its manner, that is a very different thing. I can well believe that there are many who will read *The Egoist* with impatience and regret, and many more who will not read it at all. To prepare oneself for its consideration with the *Imposteur* and *L'Ecole des Femmes* is a mistake. Mr. Meredith's style, it seems to me, has always been his weak point. Like Shakspeare, he is a man of genius, who is a clever man as well; and he seems to prefer his cleverness to his genius. It is not enough for him to write a book that is merely great; his book must also be brilliant and personal, or it is no book to him. It may be that in *The Egoist* his reckless individuality is less ill seen than in *Beauchamp* or *Emilia*; it may be that, as the inventor of a literary genre, he may insist on being criticised according to his own canons. Certain it is that in his Comedy in Chapters he has asserted himself more vigorously, if that were possible, than in any other of his works. It is a wilful hurly-burly of wit, wisdom, fancy, freakishness, irony, analysis, humour, and affectation; and you catch yourself wishing, as you might over Shakspeare, that Mr. Meredith were merely a great artist, and not so diabolically ingenious and sympathetic and well informed and intellectual as he is. Speaking for myself, I have read *The Egoist* with great and ever-increasing interest and admiration. To me it is certainly one of the ablest books of modern years. It is full of passion and insight, of wit and force, of truth and eloquence and nature. Its characters, from Sir Willoughby downwards, are brilliantly right and sound; it has throughout the perfect good breeding of high comedy; there is not a sentence in it, whether of dialogue or analysis or reflection, but is in some sort matter for applause. All the same, I cannot but believe that its peculiarities of form are such as must stand inevitably in the way of its success. I cannot but believe that, with all its astonishing merits, it will present itself to its warmest admirers as a failure in art, as art has hitherto been understood and practised. Mr. Meredith has written for himself, and it is odds but the multitude will decline to listen to him. Nor, so far as I can see, is the multitude alone to blame.

Mrs. Lynn Linton's new novel belongs to the class of story of which *The Washerwoman of Finchley Common*, *Think on These Things*, and *Little Henry and his Bearer Boosy* are typical and distinguished specimens. It is, that is to say, a tract; and though it is written in the opposite interest, and is in three volumes, its tractarian quality is as rich and sound and decided as is that of its kindred, the three immortal works whose names I venture to quote in its connexion. The good hero of *Under which Lord?* is a pious and benevolent atheist; and the story sets forth how terribly this excellent idiot is persecuted by the bad hero, a sincere Christian, with a turn for tyranny, swindling, mendacity, insolence, Ritualism, and other Christian virtues. Descending on the good atheist's parish, a very Timour the Tartar of the Establishment, the vicar (in addition to

his natural vices he has that other one—acquired—of being a parson) turns in no time the smiling village into a place of tombs. Envy, hatred, malice, hysteria, dressiness, pauperism, and other well-known consequences of Christianity take the place of plenty, peace, cheerfulness, thrift, the desire of knowledge, the pecunious habit, the disdain of notoriety. Homes are broken up, the wife discards her husband, the daughter repudiates her father, cousin is even turned against cousin. On his desolated hearth the good Agnostic—who is a feeble creature, fond of microscopes, and with a pretty turn for scientific lecturing—pours the bitterest tears, and pours them in vain. He is parted from his spouse, compelled to give up his pupils and his picturesque little lecture-room, expelled his home, and sent away to London to earn a living with his scientific instruments, and at last to die, most nobly and uncomplainingly, of a kind of broken heart. His daughter, his Virginia, goes over to Rome; his wife, his Hermione, becomes a person of no reputation, and is cheated out of about three-fourths of her fortune; his pupils get into bad habits and the county gaol; his parish becomes the wicked vicar's own; and there is the deuce to pay generally. How and why it is that Mrs. Lynn Linton has forgotten the epidemic—typhoid, or cholera, or small-pox—which in such cases is ordinarily sent to set things right and show the wicked how wicked they are, I do not understand. Certain it is, however, that she has forgotten it, and that, lacking this familiar feature, the final impression of *Under which Lord?* is one of incompleteness. Perhaps it is by way of compensation that the wicked vicar is left in possession of a lovely church, a Christian wife, and a stipend he has contrived to raise from next to nothing to upwards of £1,500 *per annum*. I confess that to me this ending appears immoral. Why should Mrs. Lynn Linton offer the clerical mind so many and such inducements to go astray? As the book is a tract it is perhaps too much to expect of it that it should be either just or generous in a single particular; but I own I should have liked the epidemic. I do not need to say that *Under which Lord?* is very cleverly and forcibly written; that it is so is another reason why Mrs. Lynn Linton should change her *dénouement* and introduce the epidemic. That abandoned creature, the British Rector, has too many temptations in his way as it is, and it is really not right of Mrs. Lynn Linton to go adding to their number.

Beating the Air is not a strong book, but it is well meant, and, in its mild way, is far from being unpleasant. Mr. Burke has not much story to tell you, but he has a great many remarks to offer, and he offers them with such candour and innocence as disarm criticism. His hero is a young guardsman, who has the luck to drive up in a cab just as the heroine has fallen into the water, wherefrom, as in duty bound, he fishes her on the instant. Then of course he falls in love. As she is of surpassing beauty, "her height not greatly exceeding that of the Venus of Milo, while her form is almost as perfect," it seems unnatural that he should propose by letter and be accepted by telegraph. After

they are married the guardsman discovers that he is poor, and the second volume treats of the shifts, expedients, and efforts to which his lovely wife and he are gradually reduced. Finally they go to India, and here it is that the real interest of *Beating the Air* begins. For two volumes Mr. Burke has laboured hard, and with complete success, to justify the title of his choice. In the third he warms to his work, and not only contrives to write rather graphically about India and Anglo-Indians, but to tell the story of a surprising adventure—a very elaborate story it is, too—as rapidly and judiciously as need be. His novel is far too long, and its interest is far too patchy and serappy; but it has merit, and may be read with a certain amount of approbation. Compressed into a single volume, and with Bordillon's achievement for its principal theme, *Beating the Air* would have been an abnormally readable little story.

There is not much in *The Langdales of Langdale End* that is deserving of praise, and nothing that merits reproof. The story is one for maidens immature in years, and it deals with outdoor adventures and the doctrines of Christianity with an equable impartiality that will doubtless win the applause of most of its readers. In its honest, simple, well-meaning little way, it is rather pretty.

W. E. HENLEY.

CURRENT LITERATURE.

The Stage Door (Routledge's annual), edited by Mr. Clement Scott, is, as its title implies, full of matters theatrical. It is slight, and chiefly interesting from the way in which it satisfies some part of our natural curiosity to know the personal experiences of men and women who present themselves nightly to depict before us the experiences that are not their own. There is a little pathos (in which the editor has pleasant part), there is humour, and there is something, too, of practical suggestion. One or two aesthetic writers are understood to be amateur authorities upon matters of sanitation, but these questions are in train to become doubly practical when the graceful actress of *Les Cloches de Corneville*—Miss Kate Munroe—is seen to be of a mind to bestir herself about ventilation and drainage "behind the scenes" of the theatre. *The Stage Door* has many excellent little portraits of stage celebrities.

The Australian Abroad: Branches from the Main Routes Round the World. By James Hingston. (Sampson Low and Co.) Mr. James Hingston, who is not unknown to fame as an Australian journalist, has been taking a holiday, and at the same time indulging a long-cherished desire of making a journey round the world. In so doing, however, he combined business with pleasure, for in the localities he visited he committed his impressions of them to paper while still fresh, and posted them to the *Melbourne Argus*. When we say that the present volume of over 400 pages, reprinted from the *Argus*, contains only a portion of his impressions—we are promised one or two more volumes—the reader will understand that Mr. Hingston has a good deal to say about places on a very short acquaintance. Consequently, we must not look for much solid information, for the notes are necessarily very superficial. We wonder, however, that Mr. Hingston did not find out that "Tycoon" has long been exploded as a Japanese title. Though his fellow-colonists are said to have eagerly welcomed his letters, we must own to a feeling of regret that that

welcome should have "induced him to offer them collectively to the acceptance of a larger public at home." In the present volume Mr. Hingston gives his notes on Japan, China, Malaysia, Sunda, Java, Australia, and New Zealand. There are a few useful page maps, and a number of interesting cuts copied from photographs.

Cameos of English History: Reformation Times. By C. M. Yonge. (Macmillan.) Miss Yonge's peculiar style of writing history is now so well known that any comment upon it is needless. The present volume deals with a period which has more materials for dramatic effects, and for the combination of story-telling with history, than have the earlier times, and therefore affords a better scope for Miss Yonge's method. We must confess to an objection to this plan of throwing history into the form of a novel by means of conversations elaborated from slight authority. But, such as it is, Miss Yonge's book is very fairly accurate, and is certainly vivid and interesting to those who need to be tempted to enter the arduous walk of historical reading. Miss Yonge gives a general picture of events and sketches of the chief characters in European history from 1520 to 1565. The painting may be broad and the effects of light and shade often exaggerated, but, as far as it goes, there is little fault to find with it.

Indian Household Management. By Mrs. Eliot James. (Ward, Lock and Co.) This unpretending little volume is so full of *couleur locale* that one is carried insensibly to the East, so as to live again in the far-off scenes which are familiar to some member of almost every English family. If every resident in India were as observant as our author, or so clear in little details in their aggregate most important to comfort, India would doubtless enjoy a higher repute. The spirit of Mrs. James's book shows at once why contradictory opinions are entertained; and we feel that a young couple, imbued with the good sense found in these pages and the valuable hints they contain for guidance in a foreign land, would speak very differently of the country from those who buy their experience perhaps with the loss of health and happiness. It is marvellous how the information conveyed, though acquired in the Punjab, is equally applicable to other parts of India. Minor touches may differ, but the broad effect is the same. Any Indian going through these pages will be struck with their truthfulness and reality. Not a word seems put in for effect. All the suggestions are meant to be helpful to those about to enter on a new life among an alien people, but the book will be found of interest to all who desire an insight into the home-life of their relatives abroad. We give as a specimen, without selection, the scene with a native cook. We have just been told that rabbits can be kept in the compound:—

"These are not the ordinary gray rabbit, but the spotted, semi-domesticated animal. Before I knew the rabbits were tame, I was astonished at my *khansaman*, on my ordering a rabbit, bringing into the drawing-room a huge black-and-white lop-eared creature, calmly setting poor bunny down on the carpet, and, while it was hopping contentedly about, pointing to it, and asking in a native's usual unperturbable manner if that was what the *mem-sahib* wanted. I could not then make up my mind to have the handsome rabbit killed, it looked so like a child's pet; afterwards though I got quite hardened, and ceased to think of their appearance until they were set on the table."

The Exploration of the World. Vol. I. Celebrated Travels and Travellers. By Jules Verne. Maps and illustrations. (Sampson Low and Co.) M. Jules Verne, the gifted author of so many geographical fictions, has set himself to write a popular account of the achievements of the world's great explorers, of which the

first volume, dealing with "Travels and Great Travellers," is now before us, to be followed by volumes dealing with "The Great Navigators" and "The Explorers of the Nineteenth Century." We say advisedly that this is a popular work, for the author has made no attempt to write a critical or consecutive history of travel. He shows a preference for those passages which best admit of picturesque treatment. The doings of the ancient world, down to the second century of our era, are disposed of in fourteen pages, while a larger space is devoted to Jean de Béthencourt, the coloniser of the Canaries, whose claim to rank as a "great traveller" might be questioned. The stirring history of the conquest of America affords the author an opportunity for exhibiting his powers of graphic description to their full extent, and the interest of his narrative is enhanced by numerous well-chosen illustrations. We should be loth, however, to trust him implicitly in matters of fact. It is not correct to say that to Columbus "we owe the discovery of the magnetic variation." Marco Polo never visited Madagascar, nor were bridges 300 feet in length "without a parallel in the world" in his time. In one part of the volume the Thule of Pytheas is identified with Norway or Jutland, but elsewhere with Iceland; and the Northmen are said to have "found the Irish monks under the name of Papis" when in reality they only discovered traces of their former visits. These, however, are trivial mistakes in a work intended for popular reading, and eminently calculated to rouse an interest in matters geographical.

The Boy's Own Annual, edited by James Macaulay (*Leisure Hour Office*), contains nine months' issue of the *Boy's Own Paper*, the publication of which was commenced last January to provide the rising generation with pure and entertaining literature. It furnishes excellent reading for boys in the shape of long tales, short stories, descriptions of animals, games, puzzles, &c., and is liberally supplied with illustrations calculated to attract the class of readers for which it is intended. We congratulate Mr. Macaulay on his establishment of a periodical which of our own knowledge is eagerly welcomed by school-boys. So far as we have seen, the contents of the *Annual* are entirely unobjectionable, and we commend it to the attention of every *paterfamilias* as an economical and profitable Christmas investment.

African Pets. By F. Clinton Parry. (Griffith and Farran.) In this little volume Mrs. Parry chats pleasantly to children about pet animals which she and her friends had in Natal, and concludes her stories with a brief sketch of Kafir life. This last chapter was not originally included in her programme, but she adds it with the useful object of giving children a correct idea of a people whom, as a child, she conceived to be somewhat like wild animals. Mrs. Parry has been successful in producing a book which is admirably suited for young children, and deserves wide popularity. We have tried it ourselves on a boy of eight with the happiest results.

"Bunchy;" or, *the Children of Scarsbrook Farm.* By E. C. Phillips. (Griffith and Farran.) This is another capital story for children, as good in its way as Mrs. Parry's *African Pets*. It is simply and pleasantly told in a child's own language. "Bunchy," it is perhaps hardly necessary to state, is a pet name given to a little girl named Caroline, and she and her brother Bob, a wild pair, are the leading characters in the story. The only drawback to it is that not improbably what is intended to amuse other children may tend to get them into scrapes through a not unnatural desire on their part to play at "Bunchy." The illustrations, by A. Johnson, are most of them prettily executed and attractive,

Parted: a Tale of Clouds and Sunshine. By N. D'Anvers. (O. Kegan Paul and Co.) In this book is told the story of a child parted from her father and mother, who remain behind in India, and for whom she pines. She meets with kindness from her aunts, and we are relieved to find that she eventually becomes happy.

Silver Linings; or, Light and Shade. By Mrs. Reginald Bray. (Griffith and Farran.) Mrs. Bray is well known as a skilful writer of books for children, and two years ago we had much pleasure in speaking in favourable terms of *Ten of Them*, which is ever welcome in our own nursery. *Silver Linings*, however, is a different kind of book, and is intended to delight the hearts, as no doubt it will, of much older children. The heroine of the story is a blind girl named Effie, the daughter of a whilom lady's maid in the family of one Squire Egerton, by whom she is brought up. The incidents of her life are prettily narrated, and it is pleasant to be able to gather from a few suggestive lines at the end of the book that Effie was at last happily married.

Reclaimed, by A. Eubule-Evans (S. P. C. K.), is a story possessing many features of interest from the way in which the characters of the chief actors are drawn, the old fisherman being especially amusing. The heroine passes through some curious phases; she begins by being the only creature saved from a wreck, is adopted by the aforesaid old fisherman, and finally discovers a rich relation. The explanation of her nickname, "Fidgets," is hardly what at first sight might have been expected from her proclivities in early life, for it turns out to be a corruption of her real surname. We must not forget to mention that, possibly to bring the story within the scope of the society's work, we have a curate who, from being very unsympathetic, becomes an excellent young man. The story is prettily told, and will doubtless be popular in families where *bona fide* novels are tabooed.

The Terror of the Indians; or, Adventures of David Crockett. By John S. C. Abbott. (Ward, Lock and Co.) This book is one of a series which the publishers describe as "The Boys' Illustrated Library of Heroes, Patriots, and Pioneers," and will no doubt be a favourite with boys who have reached the age when stories of life and adventure in the backwoods have an irresistible attraction for them. We confess to having passed through that stage ourselves, at a time, though, when the craving was not so easily satisfied as it is now; and we can accordingly sympathise with the boys who will be fascinated with this narrative of the career of David Crockett, an Irishman born, but a very prince of backwoodsmen. Additional interest is lent to the story by the fact that Crockett was more than once a member of the United States Congress. He was eventually murdered when a captive in the hands of the Mexicans. The volume contains some illustrations, which, however, can hardly be said to belong to a very high order of art.

The editor of the tenth volume of *St. Nicholas* (Sampson Low and Co.) seems bent upon showing that the New World can rival the Old in the production of children's books as well as in that of corn and cheese. The most striking point in the volume is its variety. There are verses pathetic and humorous, riddles and games in abundance, long stories and short ones, illustrations serious and laughable, following one another in quick succession. It is just the book to be recommended for a Christmas present to a large family, because children of every age will be sure to find in it something to suit them. Some of the stories might probably be matched in English serials, but such a one as "A Jolly Fellowship," which is an

account of the trip of two boys to St. Augustine, is fresh and full of fun in every page. Life in Florida is not quite like life at Herne Bay or Margate, and the author, Mr. Stockton, knows how to keep up the interest of his readers.

The Children's Picture Annual. Story of Irene and the Gipsies. By Mercie Sunshine. (Ward and Lock.) A stupid story, and one likely to frighten and sadden young children in spite of a cheerful ending. It is illustrated by bad woodcuts that have probably served in other books, and are often quite inappropriate in their present setting.

The Inca's Treasure. Adapted from the German of Franz Hoffman, by Jessie Young. (Marlborough and Co.) The story of a treasure cave in South America made known by the Indians to two German settlers, whose cupidity in the end costs them their lives.

Little Margaret's Ride. By Mrs. Frederick Brown. (Griffith and Farran.) Perhaps the silliest verses illustrated by the most foolish pictures that were ever presented for a child's amusement.

Dicky and his Friends. By Adeline Sergeant. (Macniven and Wallace.) The story of a poor little boy left to himself in the vast London world, and of another who helped him.

The Floating Light of Ringfinnan, and Guardian Angels. By L. T. Meale. (Macniven and Wallace.) The "Floating Light of Ringfinnan" appears to have been a false light invented by wreckers to lure vessels on to a dangerous coast. How their intentions were frustrated to a certain extent through the agency of a child and a dog forms the subject-matter of this little story. "Guardian Angels" is a tale of the melancholy religious sort dealing with the temptations of two poor girls in London.

Golden Childhood. (Ward and Lock.) This is a gaily bound volume of the cheap and pretty little magazine for children so called. It contains a goodly collection of stories, verses, and bits of useful information, enlivened by a great number of pictures.

Model Yachts and Model Yacht Sailing. By James E. Walton. (Griffith and Farran.) Model yacht building and model yacht sailing have become such favourite amusements of late with grown men as well as boys that, doubtless, this little book of plain instructions will be welcomed by many readers who are desirous of gaining skill in making and sailing their miniature craft. The directions are accompanied by illustrations of the various details of boat-building, which will be likely to prove a great help.

NOTES AND NEWS.

MR. J. A. SYMONDS is about to print a second edition of *The Age of the Despots*, which forms the first volume of his work upon *The Renaissance in Italy*. Besides considerable changes and additions in the substance of this volume, he has added a new chapter on the growth of the Communes in Italy, and their transformation into Tyrannies, and on the causes which prevented the unification of the Italians in a kingdom or a federation. We are also informed that he is preparing the last section of his work on the Italian Renaissance, which will be a review of Italian literature from the origins to the close of his period, with special reference to the intellectual conditions of the fifteenth and sixteenth centuries.

THE post Burns' copy of *Milton* has lately been presented, through the liberality of Mr. John Watney, to the library of St. Paul's School, the school in which Milton was educated. It has been in the possession of the family of R. H. Cromek, the engraver of

Stothard's *Canterbury Pilgrims* and editor of the *Reliques of Burns*, since it was given to him by the poet's widow. It is the Edinburgh edition of 1755, in two volumes, 12mo, and bears on the title-page of each volume the autograph "Robt. Burns." There are few or no passages marked as traces of the poet's reading. The copy is authenticated by a note of the late Mr. Thomas Hartley Cromek, the well-known water-colour painter, from whose representatives the book has been obtained.

PROF. SAYCE is on the point of starting for a short visit to Egypt—we regret to say, for reasons of health. He will probably extend his journey as far as the Second Cataract, and hopes to return to England about the end of January.

CAPT. MARKHAM's book, entitled *The Great Frozen Sea*, in which he gives a personal narrative of the Arctic Expedition of 1875-76, will be issued immediately in a cheaper form by Messrs. C. Kegan Paul and Co. The numerous wood engravings which appeared in the original edition will be all retained.

ENCOURAGED by the success of his recent *Bibliography of Ruskin*, which has passed through four editions in little more than a year, Mr. Richard Herne Shepherd has been for some time past engaged on another work of the same nature and scope, entitled *The Bibliography of Dickens: a Bibliographical List, arranged in Chronological Order, of the Published Writings in Prose and Verse of Charles Dickens, from 1834 to 1870*. This little work, which will be issued before Christmas, will contain many items and entries of interest, entirely new to collectors, and will remedy the glaring deficiencies in a recent attempt of Mr. James Cook, of Paisley, in the same direction. The first rough draught of Mr. Shepherd's *Bibliography of Dickens* appeared at the end of a volume of Dickens's speeches which Mr. Shepherd edited as far back as 1869, but the additions are so numerous and important as entirely to supersede that early essay. Intending subscribers may communicate by post with the editor at his private address, 322 Fulham Road, S.W.

MR. W. LENDLE, of Forest Hill, is preparing a second volume of his *Old Southwark and its People*. Its contents will probably be—George Gwilt's map of Roman remains in Southwark, with remarks; The Bankside (Olink and Paris Garden), chiefly with reference to the time of Shakspeare, illustrated with maps; The Brandons (Charles Brandon and Mary Tudor, "Marie the Frenche Quene"), and their palace in St. George's, Southwark; Bermondsey Abbey; Religion in Southwark in disturbed times; Members of Parliament for Southwark from early times; Southwark Fair, &c.

MR. PICKERING will shortly issue a new edition of *Manchester al Mondo*, a devotional series of contemplations on life, death, and immortality written by Henry Montagu, a distinguished lawyer, who became first Earl of Manchester in 1626. This re-issue will be an elegant specimen of printing, and is edited by Mr. J. E. Bailey, F.S.A., who has prefixed to it a memoir of the author containing some new and interesting matter.

THE Manchester Ruskin Society have drawn up a memorial against the proposed restoration of St. Mark's at Venice.

MESSRS. C. KEGAN PAUL AND CO. will publish immediately a new edition of Mr. Tennyson's *In Memoriam*, choicely printed on handmade paper with rough edges, and bound in parchment. The frontispiece consists of a new miniature portrait of the author, executed in *eau forte* by M. Le Rat after a photograph by the late Mrs. Cameron, and the shape of the volume will be alike suitable for the pocket or the bookshelf.

THE trustees of the British Museum have had autotyped their original mortgage deed by Shakspeare of his house in Blackfriars. Copies can be bought at the Museum for two shillings each.

MESSRS. W. SACHELL, PEYTON AND CO. are about to make the first issue to non-subscribers of Mr. W. H. Aldam's *Quaint Treatise on Flees and the Art a' Artificiall Flee Making*, with editorial notes and patterns of flees, and samples of the materials for making each fly.

THE same publishers have in the press *Tuscan Fairy Tales*, collected from the peasants and illustrated by a new artist; *Studies of the Eighteenth Century in Italy*, by Vernon Lee; and *Mericas, and other Stories*, by Clementina Black.

MRS. AUGUSTA WEBSTER appears to have found time during the distractions of a contested School Board election to pass through the press a new drama, which will be published next week by Messrs. C. Kegan Paul and Co., under the title of *Disguises*.

THERE will shortly be issued from the German press a dictionary in one volume of the English, French, German, and Russian languages. The compiler is Prof. Paul Fuchs. Intended chiefly for the use of students and travellers, it will be published at the small sum of three marks fifty pfennings.

THE autumn *soirée* of the Manchester Field Naturalists was held on Tuesday last, when the Shakspeare flora formed the subject of a lecture by Mr. L. H. Grindon, illustrated by a variety of drawings and objects relating to the botanical aspect of our great dramatist. There were also some Shaksperiana of a less special kind. Is not this a mode of popularising the study of our poets which might be imitated and extended elsewhere?

MISS EMILY FAITHFULL'S Christmas number of the *Victoria Magazine* will contain contributions by the Hon. Lewis Wingfield, Hamilton Aidé, Herman Merivale, E. L. Blanchard, and Mrs. Leith-Adams; and Mrs. Simpson furnishes an interesting record of some of the work done by her sister-in-law, Mrs. Nassau Senior, in connexion with young servants.

UNDER the title of *Sister Dora: a Biography*, Messrs. C. Kegan Paul and Co. will publish immediately a volume by Miss Lonsdale, which will probably interest the general public no less than the philanthropist. Many have heard of the labours of Sister Dora in the humblest homes and in the hospital wards of the Black Country; but few know anything of her private history, of the sacrifice of social position and comfort which she cheerfully made, or of the difficulties and even persecutions, public and private, which attended the commencement of her work. It is now fifteen years since she took charge of an accident hospital at Walsall, and from that date until her death, just twelve months ago, her time was occupied in tending the victims of colliery and machinery accidents, or in boldly grappling with the worst forms of epidemics in an over-crowded population. The newspapers of the day told us how all classes of society sought to do honour to her memory when the simple funeral *cortège* passed through the streets of Walsall.

THE next examination for certificates will be held in the lecture-room of the London Institute for the Advancement of Plain Needlework, 194 Westminster Bridge Road, on Saturday, December 20 next, at eleven o'clock. Students and others wishing to attend will oblige by sending in their names to the manager. The courses will be "cutting out," "darning and patching," "plain needlework," and "knitting and netting."

THE New York *Nation* announces the death

of the Rev. Jacob Abbott, the well-known author of children's books, at the age of seventy-five. Mr. Charles S. Sargent, director of the arboretum of Harvard University, has been appointed to the newly created chair of arboriculture.

MRS. PFEIFFER has made a collection of her sonnets and songs, which will form a dainty little volume, to be published immediately by Messrs. C. Kegan Paul and Co.

A NEW novel by Miss Bertha Thomas, entitled *The Violin Player*, will begin to appear in *London Society* next January.

A SPLENDID work on the *Monuments of Art and History of the District of Hamm* will shortly appear for and at the expense of the Westphalian Provincial Society for Literature and Art (Münster: Copenrath). It forms the first of a series of volumes, to be continued for the same society, descriptive and illustrative of all works of art in the whole of Westphalia from prehistoric times to the present day. The work has been long in preparation by a special commission, and is written by Dr. Nordhoff, professor at the Royal Academy of Münster, a well-known authority both for history and art. He gives the history of each monument from mediæval historians, MSS. (rolls, registers), traditions, and local information, having himself visited every town and village of the district. The illustrations (more than 130 in number), partly from photographs taken for this purpose, consist of woodcuts engraved by four artists, and phototypes. The work begins with the relics of prehistoric times (walls, ways, tools of horn, bronze, iron, and earthenware); then it deals more substantially with the monuments of Christian times, churches as well as castles, country houses, town-halls, doorways, proceeding from town to town, from village to village, with the greatest accuracy. This splendid collection is a fine specimen of German investigation and learning.

MR. WILLIAM ARCHER writes to us to point out that in our review of Björnson's *Leonarda* (see ACADEMY, September 27) we missed in one or two small points the poet's drift. We fear that to enter at large into this question would scarcely interest our readers, but we confess that Mr. Archer is quite right. Our notice of the drama was written immediately upon its arrival in our hands, and it did not occur to us to dwell on the moral difficulties of the plot, as has since been done so fiercely by Scandinavian critics. The piece has, indeed, been rejected from the Royal Danish Theatre by the censor, Prof. Molbech, who has defended his rather extraordinary conduct towards a poet much more eminent than himself in a singular address to the public. All this has given to *Leonarda* a polemical importance of which we did not dream when we wrote our review.

THE critical work of the Clifton Shakspeare Society has been divided into the following departments:—Sources and History; Metre and Authorship; Grammar; Shakspeare's Play-craft; Aesthetic Criticism; Historical References; Classical, Mythical, and Obscure Allusions; Similes and Metaphors; Dress and Social Customs; Plants and Animals; Geography; Law and Heraldry; Medicine and Surgery; Music and Ballads; Demonology and Witchcraft; Early Dramatic Representations; Coins, Weights, and Measures; Sports and Pastimes; Puns and Jests; Arts and Sciences; Anachronisms; Rare Words and Phrases. Members and associates have taken charge of each of these departments. It is intended that at each critical meeting a report upon them shall be presented in connexion with the play then before the society.

It is stated that M^{de} Mohl has entrusted

the MSS. of her late husband to Prof. A. de Gubernatis for publication. They include about fifty letters written by Manzoni between 1807 and 1828.

MR. H. O. MANTON is issuing to subscribers, in monthly parts, *Slangiana*, "a cyclopaedia of all the flash, cant, vagrant, vulgar, and fugitive words which have been or are in common use among English-speaking people."

THE Report of the Manchester Free Libraries Committee shows that the issue of books during the year ending September 5, 1879, exceeded that for the preceding year by nearly thirty-three per cent. The Free Libraries have been open on all the Sunday afternoons during the year, with satisfactory results. The total number of volumes in the Libraries has increased from 141,482 to 146,477, and among the additions is a complete set of the books, chromo-lithographs, and engravings published by the Arundel Society.

THE Early-French Text Society has just published, under the editorship of the Marquis de Queva de Saint-Hilaire, the first volume of the complete works of Eustache Deschamps, from the unique MS. in the National Library, which contains over a thousand *ballades*. The collection entitled *Chansonnier de Montpellier et Motets français du XII^e et du XIII^e Siècle*, which is in preparation by M. Gaston Raynaud, will appear very shortly. The first volume will contain the text, and the second philological notes, with a memoir by M. Lavoix on music in the time of St. Louis.

At the general meeting of the Cambridge Philological Society on the 16th ult. a paper by Dr. Hayman was read, in which he drew attention to the fabric and ritual of the metropolitical church at Tyre, as described by Eusebius, *Eccl. Hist.*, x. 4, in the course of what has been supposed to be the oldest Christian sermon extant, delivered at the re-dedication—probably by Eusebius himself—in 313 A.D. After remarking on the thus early use of the phrase *παῖδα γνήσιον καὶ αὐτοθεόν* (§ 17), and on the proof of baptism by sprinkling given in the use of *περιπαρτηρίων* (§ 45), he quoted at length a passage in which the writer rhetorically advances through various inferior parts up to the altar, which is the climax, and the priest's attitude there in the presentation of incense and prayers, which is the crowning point of all. Here the altar is represented as standing in the midst (clearly therefore not *contramural*) within the chancel, and the priest stands "beside the altar on the right," i.e., on the right hand of the bishop, who would face eastward as he sat; thus the priest would be on the *southern* side of the altar, which at Tyre, as at Antioch also, was at the *western* extremity of the church. Such was the position of the Holy of Holies also, in the later Temple of Herod at least. The church at Tyre, standing on the same site as the earlier one, but covering a larger area, takes us very far back—possibly into the second century A.D.—while the nearness of Tyre to Judaea would favour conservatism of Jewish typical forms of structure and worship, and a predominance of Old-Testament ideas, which might linger at Tyre after they had disappeared elsewhere. Prof. Mayor remarked that the oldest Christian sermon extant is the so-called Second Epistle of Clement.

MR. THEODORE MARTIN, Mr. F. J. Furnivall, Mr. Frank Marshall, Mr. Israel Davis, and "An Actor" will discuss in the next number of the *Theatre* the question raised in the last number by Mr. Frederick Hawkins—whether Shakspeare did not, in drawing the character of Shylock, intend to put forward a plea for toleration toward the Jews.

THE Christmas number of the *Whitehall Review* will contain "A Legend of St. Basil,"

the last poem written by the late Major Whyte-Melville.

HERR HALLBERGER will publish very shortly a new novel by Georg Ebers, entitled *Die Schwestern*.

WE have received Whiston's *Josephus*, illustrated (Ward, Lock and Co.); *Christmas Carols, New and Old*, ed. Bramley and Stainer (Novello, Ewer and Co.); *Eason's Almanac and Handbook for Ireland, 1880* (Dublin: W. H. Smith and Son); *The Zulu War: its Causes and its Lessons*, by the Rev. Holditch Mason (Poole); *What is Poetry?* by G. Washington Moon (Hatchards); *W. Daniels, Artist*, by W. Tirebuck (Liverpool); *Le Socialisme*, par J. Brac de la Perrière (Paris: Baltenweck); *Kulturgeschichte des siebzehnten Jahrhunderts*, von Karl Grün, 1. Bd. (Leipzig: Barth); *Sept Tragédies d'Euripide*, avec un Commentaire, etc., par Henri Weil, 2^e édition (Paris: Hachette); *Ignatius von Loyola an der Römischen Curie*, von August von Druffel (München).

NOTES OF TRAVEL.

By the last mail from Zanzibar the Royal Geographical Society received intelligence from Mr. J. Thomson, the leader of their East-African expedition. Mr. Thomson's letter was written on August 30 from Mkubwasanya, in Uhehé, a tract of country to the north of the Konde Mountains, and was brought down to the coast by men whom he had had occasion to send to Zanzibar. The place where Mr. Thomson was is at an elevation of some 6,000 or 7,000 feet above the sea level, and about six days' journey from the head of Lake Nyassa. After examining that region and perhaps communicating with the missionary stations on the lake, Mr. Thomson will strike northward to Lake Tanganyika, and pass up its western side to the Lukuga creek, which was the cause of so much diversity of opinion between Cameron and Stanley. The present expedition will, we hope, be able to settle the moot point whether the waters of the lake do now find their way through the creek to the Lualaba. Mr. Thomson's return route seems to be somewhat uncertain, but he hopes to meet the men he sent to Zanzibar on the shores of the lake, and so receive any instructions that may have been waiting for him. He has sent home an account of his journey, accompanied by route maps.

News has also been received of the progress of the London Missionary Society's expedition which left Zanzibar for Ujiji under the leadership of the late Dr. Mullens. They appear to have struck out quite a new and hitherto unexplored route across Ugogo soon after leaving Mwapwa, and, when last heard of, had reached Mirambo's capital in Unyamwezi. The wisdom of taking this fresh road is shown by the fact that they have met with no molestation, and have had much less black-mail to pay than is exacted on the old road. The details respecting this journey will, no doubt, prove interesting.

MESSRS. BAGOT AND BEAVER left Cape Town in the middle of October on their exploring expedition to the country bordering on the River Zambesi. Their journey is expected to occupy four years.

MAJOR-GEN. GLUKHOFSKY has been appointed chief of the expedition which is about to explore the old bed of the Oxus between the Aral and Caspian Seas.

THE Church Missionary Society's little steamer, *Henry Venn*, left Lukoja, at the confluence of the two branches of the Niger, on July 8, to ascend the Binue—an expedition which, as we have before recorded, had to be postponed last year. The course of this river has never yet been traced to its source, and

indeed no vessel has been any great distance up it since Dr. Baikie's visit in 1854. We may therefore hope that the present expedition, presumably undertaken for missionary purposes, may result in a substantial addition to our knowledge of the geography of this part of Western Africa.

THE Rev. Dr. Laws, of Livingstonia, has informed the Free Church of Scotland that the Portuguese authorities are contemplating the construction of a road from Quillimane to Lake Nyassa. This would, no doubt, considerably hasten the fuller exploration and commercial development of the Nyassa region, but the drawback is that the Portuguese would probably lay claim to the country. Dr. Laws, who was stopping at Quillimane on his return to the lake, also mentions that two English travellers, Messrs. Hall and Chirmside, had gone up the Zambesi and to Livingstonia, chiefly for shooting. A letter dated July 9, from Mr. J. Stewart, C.E., then in charge of the Nyassa Mission, conveys the satisfactory intelligence that the absence of cultivation had driven away the *tsetse* fly from Livingstonia.

THE *Bollettino della Società Geografica Italiana* gives its readers a very fair idea of the progress of geographical science. Its reports on the work done by Italian travellers and explorers are more especially interesting. Many pages in the seven numbers issued since the beginning of this year are filled with letters from members of the mission employed for a number of years past in the exploration of southern Abyssinia. They contain much that is interesting, and deal fully with the productions and commercial resources of the country, but are singularly devoid of information strictly geographical and at the same time new. The map which accompanies one of these communications is a mere sketch. It is certainly provoking to be continually told about interesting work that has been done without being placed in possession of the results achieved. The illustrations include a very fine *facsimile* of Andrea Bianco's map of the world. A list of geographical articles published in Italian periodicals is appended to each number. Its expansion into "abstracts" would certainly be welcomed.

FROM the last number of the *Bollettino* we learn that twelve sheets of a new topographical map of Italy are about to be published. This map will be on a scale of 1 : 100,000. The hills will be shown by a combination of contours, drawn at intervals of fifty metres, and *hachures*, the light being supposed to fall in vertically. As this map is to consist of 277 sheets, to be published at the rate of twelve a year, there are probably many among our readers who will not live to see it completed.

THE Hakluyt Society will not cease to maintain its high position while it produces works such as one which it has recently issued under the title of *The Bondage and Travels of Johann Schiltberger, a Native of Bavaria, in Europe, Asia, and Africa, 1396-1427*, translated from the Heidelberg MS., edited in 1859 by Prof. Karl Friedrich Neumann, by Commander J. Buchan Telfer, R.N., with Notes by Prof. P. Bruun, of the Imperial University at Odessa, with a map. Johann Schiltberger, born in 1381 near Frisingen, accompanied the army of Sigismund, King of Hungary, in 1394 against the Turks, but in 1396 was taken prisoner at the Battle of Nicopolis, and by order of Bajazet I. was sent into Asia. On the overthrow of Bajazet by Timur he fell into the hands of the latter, whom he attended in all his expeditions until his death in 1405. He traversed Georgia, Persia, and the whole of Tartary, and returned by Constantinople, Lemberg, and Cracow to Munich in 1427. Schiltberger was an uneducated man, and his work

was evidently written under his dictation. "Notwithstanding a few historical and geographical errors," says Hammer, "this book of travels remains a precious monument of the history and topography of the Middle Ages, of which Bavarians may be as justly proud as Venice is of her Marco Polo." Commander Telfer has not failed in any of the duties of an editor. He has written a Bibliography of the travels perhaps little short of complete, a learned and careful Introduction, and an excellent Index. The erudite and most interesting Notes of Prof. Bruun, of Odessa, occupy no less than 140 pages.

MM. ZWEIFEL AND MOUSTIER, agents of the Marseilles house of Verminck, have succeeded in reaching the sources of the Niger. They ascended the Rokelle River, crossed the Kong Mountains, and visited the heads of the three streams which by their junction form the Niger or Joliba. Mr. Winwood Reade, in his journey to Falaba and the Bure goldfields, passed within a few miles of these sources, but the honour of having actually visited them undoubtedly belongs to the French explorers.

MAGAZINES AND REVIEWS.

THE October number of the *Penn. Monthly*, published at Philadelphia, U.S., contains an article entitled "The New Political Economy" by Mr. Albert Bolles, Lecturer in Political Economy in the University of Boston and author of *The Industrial History of the United States*. Mr. Bolles makes the publication by the University of Dublin of Mr. Cliffe Leslie's volume of *Essays on Political and Moral Philosophy* the occasion of a strenuous argument for the inductive, as opposed to the deductive or, as he prefers to call it, the speculative method in political economy.

"It is so much easier," he says, "to invent economic systems in the closet by the light of a candle and the inner consciousness than by collecting and sifting facts. Medicine has its quacks, and so has every calling. Political economy has been overrun with them. In the United States they have appeared in swarms, buzzing constantly, emitting a flood of fancied light on the currency question, showering panaceas for the settlement of all labour troubles, presenting remedies for the cure of the business depression. All these quacks, without exception, have followed the Ricardian *a priori* speculative method; they have never troubled themselves about investigating facts. Indeed, they have manifested a sublime indifference to facts in their wide thin generalisations. The speculative method is wholly responsible for the exhibition of economic quackery."

THE controversy as to the original language, date, and object of the Book of Tobit has been lately taken up by Dr. Grätz in a series of learned articles in his *Monatsschrift*. In the Sennacherib of the Jewish story he recognises the Emperor Hadrian, and in Esarhaddon discerns a portrait of the mild and kindly Antoninus Pius. The three chief indications of the author's period are the stress laid on beneficence, on marrying within the family, and above all on burying those who had been slain by the Kings, and whose interment had been expressly forbidden. A special act of cruelty on the part of Hadrian is thus referred to, the date of which can be determined from Jewish authorities. Among the martyrs of the age of Hadrian was the famous R. Akiba. The original language of the Book of Tobit, according to Dr. Grätz, was late Hebrew. All the other texts are direct or indirect translations from this original, the text of which can still be reconstructed from the versions. The Chaldee text, discovered by Dr. Neubauer in the Bodleian, is an epitome of a translation. Even the Greek text has not escaped the irresistible tendency of the translators to prune the prolixities of the original. The country of the

author can only have been Judaea, Egypt being excluded by the language; Mesopotamia and Galilee by the topographical inaccuracies of the book. Dr. Grätz has also a singular paper on "An Immoral Babylonian Custom [eine Bab. Unsitte] in the Book of Job" (he explains Job xxxi. 1 by reference to Herodotus' statement about the Babylonian Mylitta).

THE November number of the *Theologisch Tijdschrift* repairs the omissions of preceding numbers under the head of literary notices. Valuable as Dr. Knappert's remarks on Matt. x. 23 may be for the small circle of analytic critics of the Gospels, and Straatman's essay on the Paschal controversy for those who have followed the post-Baurian literature on early Church history, the majority of English students will profit more by the extremely competent and discriminating notices of theological and semi-theological books. Speaking of Bergaigne's *La Religion védique*, Dr. Tiele remarks that he cannot agree with the author's fundamental distinction between male and female deities. The genuine Vedic goddesses, with the exception of Ushas and Sarasvati, are not much more than the female doubles of the principal gods, and even the antithesis between the male and female principle is at present so indistinct (it may in an earlier mythic system have been more strongly marked) that the mythologist cannot safely treat it as a leading idea. Dr. Tiele also gives critical descriptions of the opening volumes of the Oxford edition of the "Sacred Books of the East." Among Dr. Kuenen's notices of works bearing on the Old Testament, we call attention to that of Ryssel's dissertation on the language of the Elohist in the Pentateuch. Dr. Kuenen remarks that to argue from the language of a book to its antiquity is rash, considering our very imperfect knowledge of the linguistic phases of Hebrew. Besides, the author has not stated his problem accurately. It is not whether people in general wrote Hebrew with such comparative purity as Gen. i. 1—ii. 4a in the fifth century B.C., but whether a man of literary culture could have written such tolerable Hebrew. But Dr. Kuenen willingly admits that the phraseological remarks in this little tractate are of great use to the student of the Elohist. Speaking of Mr. Wright's Bampton Lectures on Zechariah, the same reviewer notices the author's frank confession that his views on the origin of the Scriptures have materially affected his exposition of various passages. Heilprin's *Historical Poetry of the Ancient Hebrews*, which appears to have met with much applause in America, is noticed with more commendation as to the plan than as to the historical criticism of the book. Dr. Kuenen's estimate therefore agrees substantially with that recently given in the ACADEMY. The book is at any rate a sign of life in the New World, and as such deserves attention. Dr. Oort, in a lengthy notice of *Supernatural Religion* (new edition), remarks on the author's "singular confession" of error in the use of over-definite phraseology respecting "the Unknowable." The contrast between the earlier editions of parts i. and ii., in which he speaks warmly of the belief in a personal God, and the present revised edition is painfully striking to Dr. Oort, not only because of the want of seriousness which this seems to him to indicate, but because the question of the personality of God should not be mixed up with the question of miracles. Dr. Rauwenhoff notices at considerable length the new edition of the Apostolical Fathers by Gebhardt, Harnack, and Zahn; Lightfoot's appendix to his *St. Clement*; Cunningham's *Dissertation on the Epistle of St. Barnabas*, and other works on ecclesiastical history.

OBITUARY.

HENRIETTE A. DUFF.

A CAREER of much literary promise has been prematurely closed by the early death, at Brighton, on the 14th inst., of Henriette A. Duff, of Eaton Square, daughter of the late Admiral Duff. Miss Duff wrote both prose and verse with grace and finish. Her stories and essays combined tenderness and quiet humour, a close attention to detail, and a faculty of suggesting rather than describing emotion which gave her high rank in the school where Miss Thackeray is chief; while her poems, though at times striking deeper chords, had generally a rare union of playfulness and pathos, making her the best, if not the only, female writer of *vers de société*. Her published work was not great in quantity, but it was always careful and excellent, and she had the merit, unusual in one to whom literary composition is a source of keen enjoyment, of producing nothing hurried or incomplete. Her first story, *My Imperialist Neighbour*, which appeared in the *St. James's Magazine* for April 1875, was conspicuous for the bright and delicate fancy, clear outlines of character, and earnest feeling distinguishing all her future writings. She subsequently became a contributor to *Temple Bar*, to the Christmas numbers of the *Whitehall Review*, and to many other periodicals. In 1878 Miss Duff published *Virginia*, a story of modern Rome (R. Bentley and Son); and a novel called *Lavender*, from her pen, was shortly to be issued by the same firm. Poems by Miss Duff appeared in *Temple Bar*, the *St. James's Magazine*, the *Graphic*, and the *Spectator*. Many readers will miss with regret the charming sketches in prose and verse which made the signature "H. A. D." welcome and familiar. But to her family and friends her loss is bitter and irreparable. Her sweet and generous disposition, her warm sympathies and cultivated mind, secured the affection as well as the admiration of all who had the happiness of knowing her personally.

TOWNSHEND MAYER.

PARIS LETTER.

Paris: Nov. 15, 1879.

Mme. Edmond Adam has just given us another proof that if men are superior in strength to women, the latter, in courage and daring, frequently excel the stronger sex. Since the *Revue des Deux-Mondes* has obtained an authority and a sale which enable it to pay more than a hundred per cent. to its shareholders, more than one publisher, and more than one writer, has contemplated entering into a competition with it, but all have recoiled before a task so difficult among a nation so dominated by routine and so little addicted to reading as the French, or those who have made the attempt have quickly abandoned the enterprise in the face of evident failure. The Imperial Government itself obtained no return on the expenses of the *Revue Contemporaine*. M. Dollfus with the *Revue Germanique*, M. Charpentier with the *Revue Nationale*, M. Dumont and M. Dalloz with the *Revue de France*, have not succeeded in breaking down a single fragment of the fortress constructed stone by stone by that patient, intelligent, and powerful builder, M. Buloz. So many failures have not daunted Mme. Adam, known in literature under the name of "Juliette Lamber." She has proudly planted the banner of the *Nouvelle Revue* in the face of the old *Revue des Deux-Mondes*. She desires to represent in periodical literature a younger and more daring element than that of the *Review* of the Buloz family. The *Nouvelle Revue* belongs distinctly to the Republican party; it allots a larger space than its rival to contemporaneous facts in literature, art, or politics; and, above all, it

is more disposed to yield to the varying currents of thought which make the modern world their plaything. It is impossible not to applaud this experiment, and there ought certainly to be room in France for several *Reviews*. If the *Correspondant* is addressed to Catholics, and the *Revue des Deux-Mondes* appeals to Conservative, but moderate and enlightened intellects, the *Nouvelle Revue* has its public marked out in advance in the Republican party. But the *Revue des Deux-Mondes*, as regards its public, has selected the better part, that which reads the most, and preserves the greatest freedom of mind for the enjoyment of literary work, independently of its political or religious tendency. It has also the advantage in point of contributors, the best writers having long been pledged to its service; and how, moreover, is it possible to contend with a *Review* which can pay any price without impoverishing itself, and which can offer to authors a publicity extending simply over the whole world? The *Nouvelle Revue* has published some good articles, an agreeable romance by H. Gréville, and some interesting recollections of the singer Duprez; but hitherto it is inferior to its older rival. It has not met with a treasure comparable with those "Mémoires de Mme. de Rémusat sur le 1^{er} Empire" which created such a deep and universal sensation, and the first volume of which has just appeared (Lévy); the greater part of its contributions partake of the character of lengthened and diluted newspaper articles. This is its principal defect; it numbers among its contributors too many journalists, and not enough writers, properly so called. Moreover, there should be at the head of a *Review* an energetic, inflexible, and resolute editor, who considers nothing but the interests of the enterprise, and who is uninfluenced by any motives of friendship or good nature. Who can expect this ferocity from the most amiable of women, who desires to preserve the influence gained by her social relations, and whose contributors are at the same time the regular frequenters of her salon? We trust that the fortunes of her *Review* may belie our unpleasant prognostications; her courage deserves it, and the success of two rival *Reviews* would render a genuine service to literature.

We are this winter in much danger, thanks to the pre-occupation which will not fail to be afforded by politics centering wholly in the noisy circuit of Paris, of being only able to lend a distracted ear to novelties in literature. It will need, to pierce the tumult, the coarse and powerful voice of M. Zola, who, by dint of audacity, talent, and charlatanism, contrives to induce the public to accept the most repulsive grossnesses in the name of science, of physiology, of sociology—perhaps, for aught I know, of morality. But more modest or less noisy authors will have some difficulty in making themselves heard. M. Daudet seems timid in issuing from this uproar. He too often endeavours, nevertheless, to attract attention by imitating the violence and the crudities of M. Zola, or the exaggerated affectations of MM. de Goncourt; but he is not successful in the attempt, and it is when he is most simply himself that he interests and moves us. His last romance, *Les Rois en Exil* (Dentu), is a study of Parisian life, less profound, perhaps, but even more piquant and picturesque than his *Nabab*. The pompous mendacity of those dethroned sovereigns who seek Paris as a centre of political intrigue or a place of amusement and forgetfulness; the physical and moral failure of these degenerate races; the dramatic contrast of the heroism of some with the cowardice and frivolity of others; these grand traditions, these great names, these noble families, these solemn principles, transported into the vortex of the Parisian crowd, mixed up with all its scandals and intrigues—all this is painted

with a sparkling vivacity, in a style as feverish, brilliant, and bizarre as the life which it depicts. The grave and noble form of Queen Frederica and the pathetic sketch of her son, the little Zara, rise above all this tumultuous assemblage of royal vices and princely basenesses, and leave upon the reader an impression of healthy melancholy. There is much philosophy, both political and human, in this book, although almost everything in it wears a laugh or a grimace. We feel ourselves truly in the presence of an old world which is sinking into annihilation.

By the side of this penetrating and picturesque work, we will place a pleasing romance by A. Theuriot, *Le Fils Maugars* (Charpentier), full of delicate sketches of provincial life, and thoroughly impregnated with the sweet scent of the fields; the interesting *début* of a young novelist, *Mauroy*, by M. Delorme (Ollendorff); and finally a work of fantastic imagination, which clashes like an echo of Corinne or of René in the midst of contemporary realism, but in which may be recognised the temperament of a genuine writer and poet, *Méridona*, by Ed. Schuré (Lévy.)

Publications of importance are more numerous in the field of serious study than in that of light literature. M. Guiraud, as an historian of antiquity, displays equal powers of thought and erudition in his work on *Le Différend entre César et le Sénat* (Hachette), in which he combats by the most solid arguments the theory of Mommsen, who maintains that Caesar had the law on his side in passing the Rubicon. M. Castelnau in his two volumes on *Les Médicis* (Lévy) has sketched a picture of the Italian Renaissance with a pen somewhat rapid, but animated and full of colour, and inspired by a genuine artistic sentiment. M. Bertin has composed a most piquant chapter of social history in his somewhat lengthy book on *Les Mariages dans l'ancienne Société française* (Hachette). M. Berthold Zeller has displayed in the true character of a prudent statesman and a courageous general one of the Ministers most calumniated by posterity, *Le Connétable de Luynes* (Didier). This work, compiled principally from the remarkable unpublished despatches of the Florentine ambassadors, is as agreeable as it is instructive. The second only of these two epithets can be applied to an important work devoted by M. J. Delaborde to *L'Amiral G. de Coligny* (Fischbacher). During a long course of years M. Delaborde has been accumulating all the unpublished documents which he could collect relating to his hero, and he has poured them forth without much art in the volume with which he now presents us, and which is but the first of a work which will doubtless comprise three or four, since this only brings us to the commencement of the Wars of Religion. We cannot be too grateful to the author for the new treasures with which he has enriched the history of French Protestantism. The Marquise de Bloqueville, in bringing together the letters of her father, *Maréchal Davout* (Didier, two vols.), has added scarcely anything to what was already known of the military career of the defender of Hamburg; but she teaches us to know and to love the character of a man whom the necessities of war have caused posterity to regard as a barbarian, but who possessed in reality one of the noblest of souls and tenderest of hearts. M. C. Dareste, well known as the author of an excellent History of France, has displayed his customary qualities of accuracy, impartiality, and deliberate, calm, acute judgment in his two volumes on *La Restauration* (Plon). M. Gaffarel has constituted himself at once the historian and the apostle of French colonisation. He has already devoted two volumes to Brazil and to Florida, and has just written a fresh one on *Les Colonies françaises actuelles* (G. Baillière) with the exception of Algiers, which deserves

a separate volume. M. Gaffarel brings a sympathetic warmth to his work, and if this warmth occasionally betrays him into some errors or exaggerations, it gives at the same time a great charm to his narrative, in which the patriot will find as much to applaud as the historian.

A separate place should be reserved for the new volume with which M. Renan has recently enriched his great work on *Les Origines du Christianisme—L'Eglise Chrétienne* (Lévy). It forms the sixth of the entire work, which will be completed by a volume on Marcus Aurelius. M. Renan will place the portrait of the best of the Roman Emperors in opposition to the portraits of the saints and apostles; and the importance of the efforts of that saint of philosophy to arrest the decline of the empire and to avert the triumph of the new faith will form, as it were, the moral of this complete history of rising Christianity. "Die Weltgeschichte ist das Weltgericht." In *L'Eglise Chrétienne* M. Renan has studied the moment at which the new religion ceases to be a mysterious and secret sect, becoming a public Church, with precise dogmas and a fixed organisation, in which faith is defined by the struggle against incessantly rising heresies of every kind. After the end of the second century, we enter into a really historical period and quit that of the commencements of Christianity, the only one of which M. Renan has chosen to treat, and that in which he could find the best employment for his rare qualities of historical divination. The method—more artistic, perhaps, than critical, at least in appearance—in which he has treated his subject, the strange audacity, and the equally strange timidity, by which he frequently allows himself to be carried away, have sometimes brought on him a severe judgment from professional scholars. But we believe that ever-increasing justice will be rendered to the high value of his work, and that it will be ultimately seen how great an amount of minute and truly critical knowledge of his subject lies beneath the enchanting grace of a style which gives attractions to the most abstruse questions of theology. All these questions have been regarded and exhibited by him from the living, historical point of view; he has incarnated them in the men and in the epochs which he resuscitates at once by science and imagination. That he should carry into that resuscitation his own tendencies, sentiments, and tastes was inevitable. He could not be expected to grasp and interpret everything equally well. But who can boast of having seen, understood, and represented so much, and so well, as he has done? His volume on the Christian Church, with the figures of Adrian and Antonine, is in this respect one of the best which has come from his pen.

It is easy to understand why M. Renan, bearing, as he does, a fervent love to all the noble religious aspirations of the human soul, and assigning to Christianity the most exalted part in the history of humanity, should stop at the point when, having become powerful, it is about to be polluted by impure elements—by all the vices, in fact, of a triumphant Church. He elects to stop before the moment at which Catholicism issues from Christianity, and at which those tendencies become manifest which, from one downward step to another, are destined to conduct the Roman Church to the point at which we see it to-day. Can the Church which M. Renan describes to us be indeed the same with that of which M. Paul Parfait unveils all the absurdities, charlatanisms, and iniquities in his little works, which are all the more trenchant from being almost entirely compiled of texts borrowed from Catholic writers? *L'Arsenal de la Dévotion, Le Dossier des Pèlerinages, La Foire aux Reliques* (Dreyfous), form a curious picture of superstition in the nineteenth century. It is not to rising Christianity, it is to the degenerate religions of

expiring paganism, that these superstitions direct our thoughts.

We will conclude with the mention of a work which, although published in French, is in reality a translation from the English. *Richard Cobden: Notes sur ses Voyages, Correspondance et Souvenirs*, collected by M^{me}. Salis Schwabe (Guillaumin). M^{me}. Schwabe has conceived the idea of publishing, for the benefit of the excellent normal school of female teachers and of the schools for children which she has founded at Naples, the papers in her possession relating to the eminent man who was her friend. There is a little of everything in this volume, which is arranged somewhat confusedly, on chronological grounds only—letters on a journey in Spain, speeches, newspaper articles, letters from Cobden, others from Mrs. Cobden, others, again, from M. and M^{me}. Schwabe. But one great idea runs through all these various fragments—that of an international pacification the principal instrument of which, in the eyes of Cobden, must be free-trade. Nothing can be more attractive and more moving than to follow the steps of his indefatigable apostleship even into priestly Spain, into absolutist Russia, to the Pontifical Court of Pius IX., or to the Tuileries under Napoleon III. The opinions of Cobden upon the statesmen, sovereigns, and economists of various countries, and on the character of different nations, are of the highest interest. In these letters we again breathe the air of Liberalism which marked the early part of the pontificate of Pius IX., and hear the echo of the persecutions of King Bomba. We find in them, also, the most touching details of the private life of Cobden; in particular, the tokens of the terrible grief which he experienced by the loss of an only son. This publication will do good service in making us better acquainted with a man whose intelligence rose to the height of his character, and whose character is one of the finest and purest of our time; and also in bringing the true principles of international relations before the eyes of a public too much disposed to forget them amid the sufferings of an industrial crisis. The translation of the papers published by M^{me}. Schwabe is excellent, and the book is doubly deserving of success on account of the eminent man to whom it is devoted and of the excellent work which it is intended to recommend and support.

G. MONOD.

SELECTED BOOKS.

General Literature.

- BARRY, W. J. Up and Down; or, Fifty Years' Experiences in Australia, &c. Sampson Low & Co.
BEQU DE FOUGUIERES. Œuvres choisies des Poètes français du XVI^e Siècle. Paris: Charpentier. 3 fr. 50 c.
BIBLIOPHILE, Un. De la Matière des Livres. Paris: Rouveyre. 3 fr.
BUSCHMANN, J. Deutsche Sagen u. Geschichten. 2. Thl. Aus dem Mittelalter. Paderborn: Schöningh. 1 M. 50 Pf.
CHENEAU, E. Le Statuaire J. B. Carpeaux: sa Vie et son Œuvre. Paris: Quantin. 20 fr.
HYMANS, H. Histoire de la Gravure dans l'Ecole de Rubens. Bruxelles: Olivier. 12 fr.
MUELLER-BROCK, G. Reise-Notizen v. Teneriffa. Frankfurt-a-M. 3 M.
NASHMITH, D. Institutes of English Law. Butterworths. 30s.
FORMA del Old. Hrag. v. K. Vollmöller. 1. Thl. Text. Halle: Niemeyer. 2 M. 80 Pf.
REISMANN, A. Joseph Haydn. Sein Leben u. seine Werke. Berlin: Guttenberg. 7 M.
ROSENBERG, A. Die Berliner Malerschule. Berlin: Wasmuth. 5 M.
SOGLIANO, A. Le Pitture murali Campane scoperte negli Anni 1867-1879. Napoli: Detken & Rocholl. L. 10.
SPENCER, Herbert. Ceremonial Institutions. Williams & Norgate. 7s.
WEBSTER, Wentworth. Basque Legends. Griffith & Farran. 7s. 6d.

History.

- ASHLEY, Evelyn. Life of Lord Palmerston. Bentley. 12s.
BIANCHETTI, E. L'Osola inferiora. Torino: Bocca. 16 fr.
BOEHMER, J. F. Regesta imperii. V. Hrag. v. J. Ficker. 1. Lfg. Innsbruck: Wagner. 12 M.
CAILLEMER, E. Etudes sur les Antiquités juridiques d'Athènes. Paris: Thorin.
FISCHBACH, G. La Fuite de Louis XVI., d'après les Archives municipales de Strasbourg. Paris: Fischbacher, 6 fr.

HASE, C. A. Herzog Albrecht v. Preussen u. sein Hofprediger. Leipzig: Breitkopf & Härtel. 8 M.
 HOCK, C. Frhr. v. Der österreichische Staatsrath. Eine geschichtl. Studie. Wien: Braumüller. 13 M.
 KATTELD, A. Roger Ascham. Sein Leben u. seine Werke. Straßburg: Trübner. 8 M.
 STATUTA Communitatis Novariae anno 1277 lata, collegit A. Ceruti. Vol. I. Torino: Bocca. 12 fr. 50 c.
 STEFANNO, J. N. Papst Pius IX. u. seine Zeit. Wien: Braumüller. 13 M.
 THURNHEIM, A. Graf. Von den Seveannen bis zur Newa. (1740-1805.) Ein Beitrag zur Geschichte d. 18. Jahrh. Wien: Braumüller. 9 M.
 WOLF, G. Oesterreich u. Preussen, 1780-1790. Wien: Holder. 4 M. 40 Pf.

Physical Science and Philosophy.

BROBACHTUFORN, meteorologische, in Deutschland, angestellt an 17 Stationen zweiter Ordnung im J. 1877. Leipzig: Teubner. 3 M.
 FOUCAULT, Léon, Recueil des Travaux scientifiques de. Paris: Gauthier-Villars.
 HAHN, O. Die Urzelle, nebst dem Beweise, dass Granit, Gneiss, "Serpentin, Talk, gewisse Sandsteine, auch Basalt, endlich Meteorstein u. Meteoriten aus Pflanzen bestehen. Tübingen: Laupp. 6 M.
 KLUNZINGER, C. B. Die Korallthiere d. Rothen Meeres. 3. Thl. 2. Abschn. Berlin: Gutmann. 26 M.
 KOCH, K. Die Blume u. Sträucher d. alten Griechenland. Stuttgart: Enke. 8 M.
 PEYRITSCH, J. Aroidae Maximilianae. Wien: Gerold's Sohn. 80 M.
 REICHENOW, A. Vogelbilder aus fernen Zonen. 1. Thl. Papageien. 3. Lfg. Cassel: Fischer. 5 M.
 WOHLER, M. Vier gemeinverständliche Vorträge üb. Platons Lehrer u. Lehren. Leipzig: Teubner. 1 M. 60 Pf.

Philology.

BECKER, H. Studia Apuliana. Berlin: Weidmann. 3 M.
 DURAND, J. P. Etudes de Philologie et Linguistique Aveyronnaise. Paris: Maisonneuve.
 MAAS, E. De syllabarum indicibus. Berlin: Weidmann. 1 M. 20 Pf.
 PLAUTI, T. M. Comœdies. Rec. F. Ritschellius. Tomi I. fasc. 3. Curculionem continens. Leipzig: Teubner. 2 M. 40 Pf.
 WENZEL, H. Ueb. den Instrumentalis im Rigveda. Tübingen: Laupp. 4 M.
 WHITNEY, W. D. A Sanskrit Grammar. Trübner. 10s.

CORRESPONDENCE.

GRIFFITH ROBERTS.

The Oratory, London: Nov. 12, 1879.

"M. Morys Clynoc," to whom Griffith Roberts dedicated his *Athrawaeth Gristnogawl*, was evidently Dr. Maurice (or Morris) Olenock, one of the Elizabethan Catholic exiles. He was nominated to the see of Bangor by Queen Mary just before her death; escaped to Flanders at the change of religion under Elizabeth; travelled in company with Dr. Goldwell, Bishop of St. Asaph, to Rome (1560); was there made warden of the English hospital (1565) and first rector of the newly founded English college (1578). This office he held but a short time, owing to the commotion excited among the English students by his alleged favouritism of his countrymen, the Welsh. He retired to Rouen about 1580, where soon after he took shipping for Spain, and was drowned at sea. St. Charles Borromeo, Archbishop of Milan, showed great kindness to the Elizabethan Catholic exiles. Dr. Owen Lewis, afterwards Bishop of Cassano, was employed by him as vicar-general. This may explain why Griffith Roberts, one of the exiles, published his *Athrawaeth Gristnogawl* at Milan.

T. F. KNOX.

CAPT. CAMERON ON AN INDO-MEDITERRANEAN RAILWAY.

Trieste: Nov. 8, 1879.

Kindly allow me a few lines upon Capt. Cameron's valuable paper, "Indo-Mediterranean Railway," in *Macmillan* of September 1879.

It is not without study that I advocated Tyre as the Levantine port of the coming line. Careful observation convinced me that, despite Beaufort and other hydrographical authorities, the harbour may easily be cleared for sufficient accommodation. The gallant explorer could hardly have followed, as I did, the course of the Kásimiyah, or Litáni, River, which falls into the sea some four miles north of the old

city. So far from the line "leading in the interior through an unproductive country, which would scarce supply the necessary water for the locomotive," it would tap the very richest lands in Syria. The map shows you that it would pass through the luxuriant Buká'a (Capt. Cameron's *Bukeia*), run by Ba'albak-Heliopolis, follow the once glorious valley-plain of the Orontes, leaving Palmyra a little to the east, and, finally, reach Aleppo.

I have only one objection to the Tripoli line. Instead of traversing the whole length of *Syria felix*, it taps only a section. Thus it would be useless to the southern country, and the less likely to pay.

Our protectorate in Asia Minor gives new life to plans and projects for the Mediterranean-Indian Railway. But it is a question of funds, and we must not neglect the grand old lines, the main arteries of traffic, and the first "Overland" known to history.

RICHARD F. BURTON.

THE WEIGHT OF CARCHEMISH.

British Museum: Nov. 15, 1879.

Prof. Sayce has lately shown (ACADEMY, August 16 and October 18) that the Hittites, and not the Lydians, were the mediators by land between Assyria in the east and Asia Minor in the west, and that about B.C. 1200 the Hittite empire extended from the Upper Euphrates on the one hand, as far as the Aegean on the other.

It may not, perhaps, be without interest to enquire whether any additional light can be thrown upon this obscure period of history from the kindred studies of metrology and numismatics.

On an Assyrian tablet in the British Museum is the following cuneiform inscription:—

"Four manehs of silver according to the standard of Carchemish which Neriglisar, in the presence of Nebo-sum-iddin, son of Nebo-rahim-baladhi, the keeper of the Crown, from the city of Dur-Sargon, lends out at five shekels of silver per month interest."

Then follow the date, which corresponds with the year B.C. 667, and the names of the witnesses. (*Records of the Past*, vol. i., p. 138, tablet iii.)

Now, is it possible to identify the *Mina* of Carchemish, mentioned here and on many other tablets, with any one of the various minae derived more or less directly from Babylon? I think that there is certainly good reason to suppose that this mina of Carchemish is identical with the Babylonian silver mina of about 8,656 grains troy (561 grammes) (Brandis, *Münz-Mass- und Gewichtswesen*, p. 100).

Before the time of Croesus, King of Lydia, we have no evidence that silver was coined in Asia Minor. The Lydian silver money, attributed by numismatists to that monarch, follows this so-called Babylonian silver standard, fifty silver staters of Croesus, each weighing 173 grains (11.2 grammes), making one Babylonian silver mina of 8,656 grains.

Nevertheless, that this Babylonian silver mina was in use throughout Asia Minor long before the age of Croesus for weighing bullion silver may, I think, be inferred, not only because the earliest silver coins of nearly the whole of Asia Minor are regulated by it, but from the fact that it was also in use among the Phrygio-Thracian mining tribes, who must have brought it over with them from Asia, together with the worship of the Phrygian Bacchus, when they separated from their brethren of the same stock who remained behind. More than this, I believe that there is proof positive that this weight was used in the Troad at the period of the burial of the treasure discovered by Dr. Schliemann. There are in that treasure six wedges, or bars, of silver about seven or eight inches long by about two inches in breadth. These weigh respectively

171, 173, 173, 174, 183, and 190 metric grammes. The heaviest and best preserved appears to have gained slightly by oxydisation and incrustation at one end to the amount of about forty or fifty grains troy. Supposing its original weight to have been about 187 grammes, or 2,885.4 grains troy, what else can this be but precisely the third part of the Babylonian silver mina of 8,656 grains?

That these bars or wedges are thirds and not halves or fourths is, to my mind, a strong point in favour of their being fractions of the Babylonian mina, the shekels of this standard being very generally divided by three, while those of the Phœnician standard are halved and quartered (Brandis, *l.c.*, p. 48).

Dr. Schliemann calls his wedges Homeric talents, but, be this as it may, they are certainly thirds of the Babylonian silver mina of from 8,645 to 8,656 grains. If my proposed identification of the mina of Carchemish with the mina in use in the Troad about the fourteenth century B.C. be accepted, may it not prove suggestive when considered in connexion with the Egyptian text (the poem of Pentaur), in which the people of Ilion, Pedasos, Dardanos, Mysia, and Lycia are mentioned as allies of the Kheta (Hittites) in their wars with Ramses II. about the same period?

Prof. Sayce is doubtless right as to the extent of the Hittite power in Asia Minor, and it must have been through that people that this silver mina found its way by land to Lydia, Phrygia, and the Troad. Carchemish, the Hittite capital, situate on the Euphrates at the point where it approaches nearest to the Gulf of Issus and the Amanian Gates, commanded the only road into Cilicia and thence into the central plain of Asia Minor. Carchemish may therefore be taken as the starting point of the silver mina in question. When, therefore, we find a particular silver mina specified in Assyrian documents as the mina of Carchemish, I think we shall not be wrong in concluding that this is the weight which the Hittites used in their commercial transactions with the peoples of Cilicia, Pamphylia, Lydia, Phrygia, and the Troad, &c., and that this name was given it in Assyria to distinguish it from the other heavier silver mina of about 11,225 grains used in Phœnicia. Among the Hittites and the people of Asia Minor it may have been known as the Babylonian mina, as this is the name by which the Greeks called it (Herod., iii., 90-94), or this may have been a later designation. The earliest coined money on this standard is the Lydian electrum of the time of Gyges. Croesus appears to have been the first to strike silver coins on the same standard, and, as town after town begins to coin money, we perceive that from the Gulf of Issus in the east to Phaselis in the west, as well as in Lydia and here and there in Ionia, in Cyprus, and perhaps even in Crete, the earliest coins are staters of 173 grains or fractions of such staters. In Thrace, too, its early use is indicated by the weight of the rude coins of the Pangæan district issued before the Persian invasions. Little by little this shekel of the weight of Carchemish (weight, 173 grains) appears to have been superseded along the western coast of Asia Minor as well as in Thrace by the shekel (weight, 224 grains) of the Phœnician mina of 11,225 grains, but in Cilicia and Cyprus it held its own against its rival down to the age of Alexander the Great.

BARCLAY V. HEAD.

FUTURE EXPLORATIONS IN EGYPT.

Westbury-on-Trym: Nov. 17, 1879.

In my notice* of Mariette-Bey's *Mémoire*, read before the Académie des Inscriptions et Belles-Lettres, I ventured—not without diffi-

* ACADEMY, November 8, 1879

dence—to suggest the possibility of raising a subscription fund which might supplement the hoped-for, but at present suspended, Khedival subsidy. It is therefore with much pleasure that I read in the *Journal de Genève* for November 7 an interesting *résumé* of that same *Mémoire*, from the pen of M. Edouard Naville, concluding with a similar proposition.

"Why not do in Egypt what has already been done elsewhere in the East?" asks M. Naville, whose words I translate. "That is to say, why not invite the co-operation of foreign Governments, academies, and learned societies? Neither the German Government nor the Museum of Athens will, it is presumed, have cause to repent the treaty into which they entered for the explorations at Olympia; and yet Berlin is enriched with casts only. Neither does Dr. Schliemann regret his labours at Mycenae, although he retains no proprietary rights in the objects discovered. What, then, is to prevent Egypt from entering into similar engagements, if not with foreign Governments, at all events with learned European bodies, or even with private individuals? This hope we would fain see realised, and that speedily; for it is certain that excavations in Egypt, by whomsoever undertaken, are assured of success beforehand if directed by the learning and experience of Mariette-Bey."

To this I would add a further hope that the practical way in which M. Naville formulates his suggestion, supported as it is by the weight of his name, may lead to an early solution of the present difficulty. AMELIA B. EDWARDS.

ON THE BASQUE WORD "ILL" AND ITS DERIVATIVES.

6 Norfolk Terrace, Bayswater, W. : Nov. 15, 1879.

The Basque word *ill* or *il* means both "dead" and "killed," as *izan* means "been" and "had," and *sortu* "born" and "conceived." These two meanings of *ill* blend with that of *ill* "blown out." This word besides means "dark" in *illum*, the final *un* or *dun*, "who has it," conveying a possessive idea, as in *zaldun*, "horseman," from *zaldi* "horse;" *euskaldun* "Basque," from *Euskara* "Basque language;" *berun* "lead," from *bera* "soft;" *egun* "day," from *ekhi* "sun," &c. The ideas of "dead, killed, blown out, dark" are very nearly related, and the last meaning appears to be the original. The moon also has been qualified as "dark" in relation to the sun, and if it is now called *illargi*, *ilhargi*, *ilaski*, *argizagi*, *goiko*, &c., according to dialects, and not simply *ill*, this is to be ascribed to the wish to make a distinction between *ill* "month" and *ill* "moon," a distinction with which many languages, especially among the agglutinatives, know very well how to dispense. These, in fact, make use very often of the same word for "moon" and "month," as they use another word both for "sun" and "day." We shall limit ourselves, without leaving Europe, to quoting the following Uralic languages belonging as such to a distinct family of the Altaic stem to which, according at least to our humble opinion, the Basque certainly does not belong, and which yet are of all human languages those which differ a little less than others from the Euskara. Finnish: *kuu* "moon, month"; *päivä* "sun, day"; *Estonian*: *ku*, *päev*; *Livonian*: *kū*, *päva*; *Swedish Lap*: *mano*, *peive*; *Tshermislian*: *tilze*, *ketshä*; *Morduin*: *kov*, *tshi*; *Vogul*: *jonkep*, *chotel*; *Ostiac*: *tédles*, *katl*. For "moon" and "month" only:—*Krevingian*: *kū*; *Permian*: *tövisj*. For "sun" and "day" only:—*Norwegian Lap*: *beivve*; *Hungarian*: *nap*. The *Votiac tolez* "moon" probably means "month" as well.

* The radical *ek* in *ekhi* is found also in Kottian, which has *éga*, *égä*, for "sun." This non-Altaic, although agglutinative language, constitutes an independent stem together with the Yenisseian *Ostiac*.

With regard to the Basque, in some of its varieties, the word which elsewhere means "moon-light" is used for the moon itself. So we have heard *iretargi* (properly "moon-light"), among the central Biscayans, in the sense of "moon"; at Bardos, *argizaita*, and *argizaita* at Saint-Palais. This confusion necessitates the use of the word *argizaitechuri* "moon-white," meaning "moon-light," for distinction's sake between cause and effect.

The analysis of *illargi* or *ilhargi* amply proves—(1) that this word, which now means only "moon," formerly meant "moon-light" (now *ilhargichuri*), *argi* being "light;" (2) that *ill*, which now means only "month," was first used exclusively in the sense of "moon," since this last was in existence before the months, and that this word meant afterwards both "month" and "moon," as in the Uralic and Slavonic languages, &c. The word *ill* in the exclusive sense of "month" began when, this last having ceased to be reckoned by lunations, it was found useful to distinguish it from "moon;" and, with the object of satisfying the most incredulous, we shall add that *ilberri*, from *il* (quondam) "moon" and *berri* "new," means in modern Basque "new-moon," and *ilena* (not *ilargiena*) "that of moon" signifies in the present central Biscayan "the Monday" whose meaning is not "dies mensis" but "dies lunae."

Upon the whole, the Basque word *ill*, either in the modern or in the ancient meanings of "month, moon, blown out, killed, dead," is related, directly or indirectly, to *ill* "dark" as it exists in *illum*. L. L. BONAPARTE.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, Nov. 24, 7 p.m. Actuaries: "On the Rate of Remittance among Widowers," by T. B. Sprague.
8 p.m. Society of Arts: "The Chemistry of Bread and Bread-making," I., by Prof. C. Graham.
8 p.m. Royal Academy: "Anatomy," VII., by J. Marshall.
8.30 p.m. Geographical: "The Arctic Campaign of 1879 in the Barents Sea," by Capt. A. H. Markham.
TUESDAY, Nov. 25, 8 p.m. Civil Engineers: "On the River Services and the Light-Draught Passenger Steamers of the Thames, the Mersey, and the Clyde," by W. Carson.
8 p.m. West London Scientific Association: "On the Zoology of Islands," by A. R. Wallace.
WEDNESDAY, Nov. 26, 8 p.m. Society of Arts: "Suggestions for dealing with the Sewage of London," by Major-Gen. H. Y. D. Scott.
8 p.m. Literature: "Some Aspects of Zeus- and Apollo- Worship," by C. F. Keary.
8 p.m. Royal Academy: "Anatomy," VIII., by J. Marshall.
8 p.m. Telegraph Engineers: "Note on the Use of Condensers," by Félix Garay.
THURSDAY, Nov. 27, 8.30 p.m. Royal.
FRIDAY, Nov. 28, 8 p.m. Quakett: "On the Fertilisation of Certain Flowering Plants," by Dr. T. Spencer Cobbold.
8 p.m. Royal Academy: "Anatomy," IX., by J. Marshall.

SCIENCE.

Gleanings from the Natural History of the Ancients. By the Rev. W. Houghton. (Cassell, Petter, Galpin & Co.)

THIS is a charming little book, interesting alike to the naturalist, the scholar, the Biblical student, and the "general reader;" and the interest of the text has been heightened by the introduction of numerous illustrations from the Egyptian and Assyrian monuments, which are all engraved with accuracy and care.

The first part of the volume deals with the domesticated animals known to the ancients, the second part with wild animals. The term "ancients" is interpreted in a wide and liberal sense. The records of Egypt and Assyria, the scriptures of the Old Testament, and the works of classical authors are all laid under contribution. Information, often of a very curious kind, is given in a clear and pleasant manner, and the anecdotes Mr. Houghton has culled from old authorities enliven the reading and fix a point.

He begins by enumerating the four principal

sources from which our knowledge of ancient zoology is derived—natural history, literary history, figures of animals on various monuments, and the names that animals have borne. The last source of information sometimes throws unexpected light on the early habitat or history of a species. Thus, for example, the want of a common Aryan name for the cat is one indication out of many that the cat was unknown to our ancestors in their primitive home. Thus, too, the Accadian designations of the horse and the camel, as the "beast of the East" and the "beast of the sea," point to their respective importations from the Aryans of the Hindu Kush and the Arabs of the Persian Gulf. Mr. Houghton says that "the Accadian language fails to furnish any information or clue as to the original country whence the ass was introduced into Assyria and Armenia." As a matter of fact, however, it is sometimes called the "beast of the West" in Accadian, as in W. A. I. iii. 41, 17, thus confirming Mr. Houghton's conclusion that it was primarily brought from Abyssinia and Western Asia.

In speaking of the ape, Mr. Houghton refers to the proof afforded by the Hebrew name both of it and of the elephant that the land of Ophir, whence Solomon received these and other curiosities, was some part of India. M. Vinson has shown, principally by the help of the Hebrew name of the peacock, that the people from whose language the Hebrew names of these animals were borrowed spoke a Dravidian dialect, and that consequently in the days of Phoenician commerce Dravidian tribes extended as far north as Ophir, or Abhira, at the mouth of the Indus. How far back into antiquity this commerce reached may be judged from the fact that the word *kaf* is used to denote the monkey in Old Egyptian as early as the reign of Cheops. Just as apes and elephants are joined together in the account of the foreign treasures imported by Solomon, so too are they in the list of the tribute received from the land of Muzri by the Assyrian King Shalmaneser in the time of Jehu. Mr. Houghton gives a copy of the elephant brought from Muzri, which Shalmaneser caused to be sculptured on the Black Obelisk. The Assyrian word *baziāti*, which, in common with Mr. Houghton and myself, M. Lenormant regards as meaning "elephants," is ingeniously compared by the latter scholar, as by Finzi before him, with the Sanskrit *vāsītā*, from which it was borrowed (*Trans. Soc. Bib. Archaeol.*, vi., 2, p. 409). Dr. Hommel, however, takes a different view in his recent work on *Die Namen der Säugethiere bei den südsemitschen Völkern*, pp. 324, 325. Since Muzri lay in Western Armenia, it is plain, as Mr. Houghton notices, that these animals of the South must have been brought by trade from India to the neighbourhood of the Caucasus. The line followed by the caravans would have been that which afterwards had its port in the Milesian Dioskurias, not far from the mouth of the Phasis.

Altogether Mr. Houghton's little book will be found a good companion for anyone who wishes to pass his time at once pleasantly and profitably. Most readers, I think, will be astonished at the amount of information that can be extracted from ancient sources as to

the history of animals and their relations to man.
A. H. SAYCE.

SCIENCE NOTES.

The Satellites of Mars.—Mr. Common at Ealing, after having picked up Deimos, the outer satellite of Mars, on September 21, has now also been successful in finding Phobos, the inner satellite, on November 2. His observations indicate that the period of revolution deduced by Asaph Hall from the two months' observations of 1877 is a little too long, and must be diminished by about a second and a-half of time, the true length of the period being 7 h. 39 m. 13.5 s. It seems that during the present apparition the satellites have not yet been seen by any observer in Europe except Mr. Common, and information from America has not yet come to hand. Our knowledge of the orbits of the satellites appears sufficient to allow an approximately correct statement respecting their eclipses. A season of 737 eclipses began for Phobos on November 14, 1877, with an eclipse of very short duration, the satellite merely grazing the southern edge of the shadow-cone. In every succeeding revolution Phobos approached nearer to the centre of the shadow and the eclipse lasted longer, till on March 2, 1878, the satellite passed through the centre of the shadow and the duration of the eclipse reached its maximum of nearly fifty-six minutes. The eclipses which followed decreased in length, at first scarcely perceptibly, but afterwards more rapidly, till on July 8 the satellite merely grazed the northern edge of the shadow-cone. During the succeeding 440 revolutions Phobos escaped the shadow of the planet. But on November 25 a second series of 658 eclipses began with a very short one at the northern edge, and ended on June 23, 1879, with a corresponding one at the southern edge, the passage through the centre of the shadow having taken place on March 19. Then followed a series of 317 revolutions, during which the satellite did not plunge into the shadow. But on October 2 a season of 737 eclipses was again entered, which will last till May 25, 1880, the central eclipse occurring on January 18. The outer satellite, Deimos, has likewise two eclipse seasons in the course of every martian year. A series of sixty-five eclipses lasted from January 27 to April 19, 1878. Then followed a period of 238 revolutions, during which the satellite was not deprived of sunlight. Another season of fifty-six eclipses began on February 15 and ended on April 26, 1879. Then followed the present period of 183 revolutions without eclipses, which will be succeeded again by a season of sixty-five eclipses, lasting from December 14 to March 5, 1880. The greatest duration of an eclipse of Deimos amounts to nearly eighty-six minutes.

Elephas antiquus in the Drifts of Germany.—Hitherto, the only elephant whose remains have been found in the widely spread drifts of the North-German plain has been the Mammoth (*Elephas primigenius*). It is therefore of interest to learn, from a communication made by Herr Dames to a scientific society in Berlin, that a molar of *Elephas antiquus* has lately been found at Rixdorf, near that city. The discovery proves that during quaternary times the two species of elephants were living contemporaneously in Germany as in this country.

The quinquennial prize offered by the Belgian Government in the department of the physical and mathematical sciences for the term ending 1878 has been unanimously awarded to M. J. C. Houzeau, Director of the Observatory of Brussels, and author of *L'Uranométrie générale*. The report of the jury contains an interesting summary of the scientific works published in Belgium between 1874 and 1878.

THE medals awarded and recommended by the Council of the Royal Society for the present year are the Copley medal to Prof. Rudolph J. E. Clausius, of Bonn, for his well-known researches upon heat; the Davy medal to M. Lecoq de Boisbaudran for his discovery of gallium; a Royal medal to Mr. William Henry Perkin, F.R.S., for his synthetical and other researches in organic chemistry; and a Royal medal to Prof. Andrew Crombie Ramsay, F.R.S., for his long-continued and successful labours in geology and physical geography. These medals will be presented at the anniversary meeting of the society on December 1, when Mr. W. Spottiswoode will deliver his first annual address as president.

THE current number of the *New Quarterly* contains an interesting article on George Henry Lewes, which is chiefly valuable for the manner in which it brings out the unity of aim that pervaded the many-sided activity of Lewes's intellect. The writer distinguishes three periods in Lewes's career—the strictly literary, extending from 1840 to 1853; the scientific (biological), prevailing from 1853 to 1864; and, lastly, the philosophical, which continued predominant for the remainder of his life. Two common characteristics, it is shown, run through these different phases of activity—a supreme reverence for objective fact and a profound sense of the complexity of nature. "In psychology as in physiology Lewes had a wholesome fear of excessive analysis. To him life and mind are alike complex unities, the study of which must be carried out by synthesis as well as by analysis." The writer deserves special praise for the care with which he has traced out the articles contributed by Lewes to the *Westminster Review* and other periodicals.

PHILOLOGY NOTES.

Hermathena. No. VI. The present number of this successful philological journal opens with a long and important article on Mr. Ellis's *Catullus* by Mr. Palmer. Those who have been vexed at seeing the amount of personal controversy which has recently gathered about Catullus will be grateful for the judicial tone of Mr. Palmer's review. Oxford readers especially will be pleased to notice the increasing recognition of a work through which their university will hereafter be able to claim (with some justice) the credit of fostering Latin scholarship. Mr. Palmer, however, gives no mere review, but adds much fresh and interesting criticism of his own. Mr. Tyrrell's conjectures on Cicero's *Letters* are made on sound principles, but perhaps tend to err in the direction of too great complexity. This is certainly the case with his emendation of Festus on *numera senatum*, which is provokingly ingenious nevertheless. Dr. Maguire is not happy in his Homeric suggestions, but his notes on Pindar deserve attention. The "Notes on the *Bacchae*," by Mr. E. S. Robertson, deal with the *répos* of v. 1068, and with some points on which the writer is at issue with Mr. Paley. Mr. Nesbitt's paper, "*Horae Taciteae*," is in the form of an examination of Church and Brodribb's popular translation of the *Histories*. It is nearly as long as Mr. Palmer's article, and, like it, is distinguished by the two essentials of first-rate scholarship—knowledge of the style of his author and knowledge of the history of the time. Mr. Mahaffy contributes less than usual. Of his four notes, (1), (3), and (4) are clearly right. His suggestion as to the word *μυθίζεν* seems rather strained. Is it so clear that the common people in Greece knew the difference between Medes and Persians? Again, we know the difference between Germany and Holland, yet give the name "Dutch" to the wrong people. The philological part of the *Hermathena* ends with a good note on *Kaλύπτρος* by Mr. Ridgeway,

and two notes on Aristophanes by Mr. Palmer. The rest is mathematical, the first paper consisting of some letters written as early as 1835 by Sir W. R. Hamilton, and dealing with the elementary conceptions of mathematics. They are chiefly taken up with a statement of his view of algebra as the science of succession in time, and with an attempt to adapt the Kantian distinction of analysis and synthesis to his purpose.

THE *Journal of Philology* (vol. viii., No. 16) opens with a first instalment of some notes on Aristophanes by the late W. G. Clark. W. H. Thompson reprints a paper on the *Sophist* of Plato formerly published in the *Cambridge Philosophical Transactions*. This essay discusses the genuineness of the dialogue; its relation, as a treatise on logical method, to the *Theaetetus*; and the allusions it contains to contemporary philosophers. The *γρυμνεία* of the *Sophist* Dr. Thompson supposes to stand for Antisthenes and the Cynics. H. A. J. Munro contributes a paper on Lucilius, which, among other important points critical and controversial, includes a valuable discussion on the date of the poet's birth. D. B. Monro ("The Number of Plato") argues that in the celebrated passage in the *Republic* Plato uses real mathematical formulae, but combines them in a way purposely playful and incoherent. A paper on the *Pro Cluentio* by H. Nettleship attempts to explain the attitude adopted by Cicero in that speech, and to expose the fallacies of his argument. H. F. Pelham ("*Princeps* or *Princeps Senatus*?") argues at length that *Princeps* and not *Princeps Senatus* was the title adopted by Augustus. G. E. Moule has a paper on tone and other characteristics of Chinese. R. Ellis contributes notes on the *Aegritudo Perdicæ*; J. E. B. Mayor on *licentia poetica, hemina sanguinis, conditio* and *conditio*; A. Watson on Cicero, *Fam.* xi. 13a; J. B. Mayor on Juvenal, x. 54; H. Nettleship on *adfectus* and *adfectus*; and H. A. J. Munro on Catullus' 68th poem.

In the last number of the *Hermes* (vol. xiv., part 4) Michaelis, in an article entitled "*Stesichorus in the Epic Cycle*," argues that the *Ἰλίου πέποις* of Stesichorus was included in the excerpts of Proclus. His opinion is based on a re-examination of the MS. *Venetus A* by Studemund and De Boov, which seems to make it probable that a sheet containing the epitomes of Stesichorus and Lesches has been lost. Stutzer ("*Drei Epitomirte Reden des Lysias*") contends, in a long and elaborate dissertation, that the ninth, eighth, and twentieth speeches of Lysias, as we now have them, are epitomes. The history of the words *aedes, templum, fanum*, and *delubrum* is traced in a careful analysis by H. Jordan. G. F. Unger ("*Die Attischen Doppeldata*") discusses at length the question of the introduction of the solar year as a standard of reckoning dates at Athens. Besides touching on other points, he argues that the expression *κατὰ θεόν* meant the official or solar year, and that the mode of reckoning according to it was introduced at Athens about 162 B.C. and lasted till 140. Droysen contributes some epigraphical notes, Lehmann continues his *Quaestiones Tullianae*, and Thielmann has some remarks on Cornificius.

MEETINGS OF SOCIETIES.

PHILOLOGICAL SOCIETY.—(Friday, Nov. 7.)

DR. J. A. H. MURRAY, President, in the Chair.—The paper read was by Mr. H. Sweet, on "The Oldest English Texts." Mr. Sweet gave a sketch of the material collected by him for his forthcoming edition of these texts, and stated the results of his investigation of the genealogical relations of the oldest glossaries, showing that they were originally interlinear glosses copied out in columns, as in the Leiden glosses. They were then arranged according to the initial letter, all words beginning with A,

for instance, being thrown together, but without any further alphabetical order, as in the Epinal glossary. Lastly, an attempt at strict alphabetical order was made, as in the Corpus glossary.

NEW SHAKSPEARE SOCIETY.—(Friday, Nov. 14.)

F. J. FURNIVALL, Esq., Director, in the Chair.—Six papers were read:—1. By Dr. B. Nicholson "On Hebenon, in *Hamlet*, I. v. 62;" it could not be "henbane," because the effects of that were quite different from those described by Hamlet's father, and it was stated in old medical books to be good for the ear-ache when dropped into the ear. The Folio *hebenon*, Quarto *hebona*, was Spenser's and Marlowe's *hebon*, Latin *hebenum*, German *eiben*, yew, whose seeds were poisonous, whose juice, *taxi succus*, was a known poison; and Shakspeare used *hebenon* instead of "yew" because it was nearer his foregoers' word, because it suited his metre, and on the maxim of "omne ignotum pro mirifico."—2. Mr. Frank Marshall argued that *hebenon* was for *henbane*, and that for *hemlock*, the two herbs having been occasionally confused; hemlock produced the numbness and the tetter effect on the skin of which the elder Hamlet spoke.—3. Mrs. Boole read a paper "On the Parallel between Portia and Shylock," contending (after James Hinton's hint) that this graceful and charming young lady, in her blind adherence to the letter of her father's law, in her absolute indifference to the suffering of her suitors, her jeers over the ruin of their lives whose only fault was love of her, had much in common with the Jew whom she treated as a miscreant, and to whom she preached her little sermon of that mercy which she herself failed to show to the lovers whose hearts she had with a joke cut out and cast away. (The most vehement protests were made against this view, especially by the men present at the crowded meeting.)—4. "On Prof. Ingram's Speech-ending Test applied to Twenty of Shakspeare's Plays," by F. Pulling, M.A., Oxford. This test showed the same strong contrast between the use of the stopped and run-on line in the early and late plays that the stopped-line test showed. The plays put most out of place by it were *Julius Caesar* (before the *Merchant*), *Othello* (made too early), and *All's Well* (made too late).—5. "Essex is not the Turtle of Shakspeare's *Phoenix and Turtle*," by Mr. Furnivall, showing the strange confusion of date and contradiction of statement involved in the proposal to make Elizabeth and Essex the heroine and hero of Chester's *Love's Martyr*, 1601, and Shakspeare's poem appended to it.—6. "On Puck's 'Swifter than the Moon's Sphere,' and Shakspeare's Astronomy," by Mr. Furnivall. The seven planets were, in the Ptolemaic system, each fixed in a crystalline sphere, and these seven spheres were daily swung right round the earth by the eighth sphere of the fixed stars, the firmament, or *Primum Mobile*, outside which was the empyreal heaven or ninth sphere, the seat of God and the angels, and the spirits of the blessed.* Each planet had, besides, its own motion contrary to that of the *Primum Mobile*. Each star moved in its own sphere. The opposition of these motions produced the sweet accord and harmony of heaven, the music of the spheres, unheard by men while grossly closed in vesture of decay. For fun's sake, Puck's pace was turned into figures, and proved to be some twenty miles a second, or, if he was really so slow as to take forty minutes putting a girdle round the earth, ten miles and a-half a second.

ROYAL ASIATIC SOCIETY.—(Monday, Nov. 17.)

Sir H. C. RAWLINSON, K.C.B., F.R.S., President, in the Chair.—Papers were read by the President, "On the Historical Value of the newly discovered Cylinder of Cyrus the Great," and by Mr. R. Sewell, of the Madras Civil Service, "On Hiouen-Tsang and the Amravati Stupa." In the first, Sir H. C. Rawlinson showed that we have now an undoubted native record of the genealogy of Cyrus—viz., in the order, (1) Achaemenes, (2) Teispes, (3) Cyrus, (4) Cambyses, (5) Cyrus the Great, as stated by Herodotus; and called attention to many curious matters relating to the religion then prevailing in Babylonia which are recorded on this monument. In the second, Mr.

Sewell expressed his belief that Amravati—which is situated in a level plain—could not have been the spot visited and described by the Chinese pilgrim; on the other hand, that a place now called Bézvada corresponds accurately with his description. Mr. Sewell has recently excavated at Amravati some sculptures, much more perfect than those now at South Kensington, which, it is hoped, may be sent to England.

FINE ART.

ART BOOKS.

The Little Masters. By William Bell Scott. (Sampson Low and Co.) With great skill Mr. W. B. Scott has contrived to select from the mass of material at his command such particulars regarding the Little Masters and their predecessors as suffice to give the reader a complete survey of German pictorial art from the middle of the fifteenth to the middle of the sixteenth century. He brings to this remote province of artistic history a complete technical training, and an imaginative taste of the most refined order. His brief descriptions of the subjects of the various points are so vivid and exact that, if they do not positively supply sight to the ignorant reader, which description never can succeed in doing, they revive with great exactitude the memory of each design in the mind of those who have seen and forgotten it. Mr. W. B. Scott does not exaggerate the peculiar charm of these early German engravings when he claims for them a power of giving sustained intellectual pleasure which is beyond that produced by some of the finest Italian paintings of the same age. In a volume where the incidental remarks have almost as much value as the direct biography and criticism, the reader must be left to discover the fine passages for himself, but we cannot refrain from giving one very amusing extract from the general introduction.

"The writer of this was taken to see Mr. Sheepshanks' pictures at the time he proposed to give them to the nation. Struck by the mixture of comparatively common with refined works hanging side by side, we ventured to remark on the variety of his taste; he replied, as for that he did not know; tone and colour were what he valued himself, but he bought occasionally as he was recommended. He had ceased to collect pictures at that time, and led us in front of a new cabinet made of beautiful wood, touching the shining panels of which lovingly, he explained that he now enjoyed rare specimens of fine woods more than anything. The P.R.B. movement had just then attracted attention, and the works of the new school were much canvassed. Some one of the party asked him what he thought of them; he had not seen any such pictures. And this is the typical lover of pictures, especially English pictures, whether they be by our best men and possessed of noble qualities of design or merely the chromo-lithograph for the Christmas number of a journal. The collector is a luxurious person; he hates sculpture because it is white, and the Little Masters because they are troublesome to examine. But the lover of the early painter-engravers is more an imaginative than a luxurious individual. He receives a new suggestion at every turn; a fresh aesthetic motive is exhibited by every point; he is interested by the sense of beauty struggling through the hardness of early modern life, and he partakes the pleasure of these artists in an ungenial but exciting time, expressing their fancies in a new medium, sure of popular regard."

Mathematical Drawing Instruments and How to Use them. By F. E. Hulme, F.L.S., F.S.A. (Trübner and Co.) This book has been executed with great care, and must have required an unusual amount of patience in the writer. It is the A B C of mathematical drawing, giving precise instruction in the handling of drawing instruments, careful descriptions of them, and advice as to selecting them. Such simple matters as the cutting of a pencil and the dilution of Indian ink are treated by the author with the same care as he has bestowed before upon more

difficult subjects. The young mechanic for whom the series to which this volume belongs is published, and who may have no opportunity of other and more personal instruction, will have much reason to thank Mr. Hulme for the extreme pains which he has taken to omit no hint which could be useful to a beginner.

DRAWINGS BY SAMUEL PROUT AND WILLIAM HUNT.

THE Fine Art Society, assisted by Mr. Ruskin, have brought together a very interesting collection of the works of Samuel Prout and William Hunt. Each of these artists holds a distinguished place in the history of English water-colour painting, and both belong, as Mr. Ruskin justly observes, "to a time with which nearly all associations are now ended in the mind of general society." But these facts can scarcely be said to suggest a sufficient reason for the enforced companionship of men of such opposite aims and such widely divergent modes of work. The contrast between the sentiment for the picturesque which influences the one and the unselect and laboured realism which belongs to the other is rather startling than instructive. Prout, it is true, had no genuine gift of colour, and yet it is scarcely fair to his careful arrangements of sober tints that they should be tried by comparison with the forced and uncontrolled colouring of Hunt's rosy peasants and bright-hued flowers. Fortunately, or perhaps we should rather say designedly, the coloured drawings are few in number. He is chiefly represented by a very interesting series of pencil studies, in which we are not troubled by the presence of the more conventional elements of his art, and are free to enjoy his admirable appreciation of the picturesque forms of Northern architecture. Not that these pencil studies are wholly free from the traces of artificiality. Wherever the artist allows himself to introduce groups of figures to furnish the foregrounds of his compositions there is nearly always a certain impression of a settled and monotonous device, and even in those architectural portions of the drawing which prove a more direct contact with reality the mode of execution wants suppleness and variety. Prout's transcripts of ancient buildings may, in one sense, be reckoned faithful, but they are nevertheless all deeply infected with a personal feeling which was apt to exaggerate the indications of age. His old houses have a tottering air, and the manner in which they are presented seems, to some extent, to share their infirmity. His lines often lack sharpness and decision; they are directed rather to convey the impression of rich and irregular detail than of mass and strength. Mr. Ruskin partly recognises this limitation of Prout's talent in discussing two Venetian drawings, and yet he commits himself to the general assertion that Prout stands next to Turner in the "apprehension of measureable magnitude." To me it seems that he was in this respect far inferior to Girtin. Few of Prout's drawings have the sense of grandeur and mass that belongs to some of the nobler architectural studies of Girtin, but on the other hand Prout nearly always elaborates with greater care the details which give to an old building its picturesque and romantic aspect. He loves the rich confusion of design which is to be found upon the faces of old French houses, and he is, as Mr. Ruskin admits, comparatively at fault when he has to deal with architectural forms of greater severity and more complete preservation. It would have been interesting if, in place of Hunt, Mr. Ruskin had collected for exhibition some choice specimens of the architectural drawing of Edridge and Girtin. The comparison of these men would have been genuinely instructive,

* Shakspeare was assumed to hold Marlowe's, and not Milton's, number of the spheres.

and the personality of each would have been clearly distinguished, from the fact that all three employed to a certain extent the same material.

In his interesting Preface to the catalogue of the exhibition Mr. Ruskin expresses a doubt as to whether the public of to-day can be made to share in his admiration for the two artists whose works he has undertaken to discuss. In the case of William Hunt this doubt is, perhaps, well founded, for it is scarcely likely that the reputation which Hunt has enjoyed can be increased by the display even of such chosen examples of his art as are here collected. The grounds upon which the critic claims admiration for Hunt's talent are very clearly stated in one of the paragraphs of the Introduction. After directing attention to the frankness of the painter's process, Mr. Ruskin adds:—

"I therefore esteem Hunt's work all the more exemplary in acknowledging without disguise the restrictions imposed on the use of water-colours as a medium for vigorously realistic effect, and I have placed pieces of it in my Oxford School as standards of imitative (as distinguished from decorative) colour, in the rightness and usefulness of which I have every day more confirmed trust. I am aware of no other pieces of art in modern days at once so sincere and so accomplished; only let it be noted that I use the term sincere in this case, not as imputing culpable fallacy to pictures of more imaginative power, but only as implying the unbiased directness of aim at the realisation of very simple facts which is often impossible to the passions or inconsistent with the plans of greater designers."

That this limitation is strictly just even the most enthusiastic admirer of Hunt will probably admit; but it is, to our thinking, extremely doubtful whether, even within these limits, Hunt's pretensions as an accomplished painter can any longer be supported. It is negatively true that he is a realist in art, for he has obviously no feeling for grace of design or for the higher beauties of form. But, although by temper a realist, he seems to us to be sadly wanting in the qualities that are to be expected in purely imitative work. As an executant he lacks the skill and resource needed to give to the separate objects of his study their appropriate character. His work is laboured even to the point of fatigue, but it has no magic of reality. He cannot distinguish even in the simplest facts those differences of texture and surface that give life and beauty to imitative painting. In his rendering of rustic character he too often preserves for us the uncouthness of his model, while he forces the momentary expression in the face and exaggerates the accepted signs of that robust health which is popularly associated with the dwellers in the country. That this failure is not the result of carelessness may be readily granted. There is scarcely a drawing from his hand which does not bear the marks of most conscientious and painstaking labour. But these moral qualities do not make a great artist, although their absence may mar even the greatest. These radical defects of Hunt's work seem to us to be present even in the examples selected by Mr. Ruskin for special praise. *The Butterfly*, which, according to this gifted critic, is "as good as Titian or anybody ever did," is, to our thinking, not good at all. In the painting of it, the artist has missed both the quality and the character of the thing painted. The wings have a ponderous solidity, as though they had been cut out of wood; their texture is rather that of heavy cloth than of an insect's wing, and all that is left of likeness is the careful matching of different tints. And what is said of this butterfly is, we think, equally true of the laboured representation of fruit and flowers. There is a study here (150) in which

it is impossible, as far as texture is concerned, to distinguish between the porcelain vase containing flowers and the plum that lies beside it; and there are bunches of grapes innumerable marked by a laboured and ineffective attempt to present the bloom upon the fruit. With these limitations it seems impossible to grant to Hunt the position of an accomplished imitative painter. That within very narrow limits he had the gift of a colourist is no doubt true. He struggled manfully to see colour as it is, and to preserve its brilliance as well in shadow as in light.

J. COMYNS CARR.

A FRESCO OF FRA ANGELICO.*

THIS, one of the best works of the beatified painter, was not, strictly speaking, for the Chapter House, but, as has just been ascertained, was painted on the wall of the entrance. The ancient edifice having been altered into a villa, the masons employed in the alteration have carelessly cracked this admirable fresco by blows on the back of the thin brick partition on which it was painted. It has been lately purchased by Prof. Alessandro Mazzanti, and he has removed the partition bodily without the slightest further injury to the painting, which is thus described by the Padre Marchese in his *Life of Fra Giovanni*:—

"The large fresco in the Chapter House is in excellent condition. It was certainly executed by Angelico at a period when he had reached perfection in his art. In it may be observed greatness of manner, softness and union in the tints of the flesh, and a free and full pencil throughout. The type of the Virgin is perhaps less ideal than is usually the case in the pictures of Angelico, and recalls the design of Perugino and Raphael; it is marked by majesty and beauty. The heads of St. Dominic and St. Thomas are very noble, and very beautiful that of the Divine Child."

The Padre Marchese then remarks on the evidence of some neglect in the execution of the rest of the picture, and on certain *pintimenti* about the feet, which are certainly original, but which he supposes to indicate repainting. Having seen the fresco since its removal to a much lighter place than it formerly occupied, I have been able to examine it more advantageously than the Padre Marchese, and to compare it with the works of Fra Giovanni in St. Mark's. My object is not to dwell upon the extraordinary beauty of this the crowning triumph of mediæval painting, which shows in so convincing a manner that if the principles of the Revival had never triumphed the older manner was susceptible of attaining perfection. I propose to describe it technically and its actual state, not only on account of its interest, but also to remove a hasty and ill-considered assertion that this precious work of art has been in part repainted.

Fra Giovanni Angelico carried to perfection the methods of painting of the Giotteschi as elaborately described in the work of Cennino Cennini. The heads, which are executed with wonderful inspiration and mature skill, are in pure fresco, the modelling is exquisite, and, as is invariably the case with this school, they are finished with fine superimposed lines of a reddish-brown colour—Cennini, in describing the process, says with *sinopia* or deep red. With this, and partly with black, he outlined the eyelids, marked in the nostrils and apertures of the ears, which he also outlined, touched in the line between the lips, and in the male heads also outlined the general contour of the face, and with the finest pencil and infinite

dexterity hatched in the shadows of the facial muscles, by these means increasing the effect of the picture as seen from a distance. The hands were invariably outlined after being painted in fresco in the same way, as also the nails—a primitive process still adhered to by Fra Giovanni, but abandoned by Masaccio, the contemporary prophet of the Revival. Parts of the garments near the heads were also sharpened with outlines, but of a different colour (apparently umber was used for the purpose), and shadows near the neck and under the chin were broadly touched in with the same tint, much like the strengthening washes of a water-colour draughtsman. All these touches were the last put in at the close of the day's work. The head of the Infant Christ is beautiful and well painted; the hair is yellow, and the final hatchings in a brown-red are more carelessly executed than the hair of the saints. This is remarkable, and might be supposed to suggest the work of an assistant. The nude figure of the Child, as usual with Angelico, is indifferently drawn, and the limbs are poor in form. It is just possible that by persons not familiar with the technical methods of the masters of the time these finishing touches may be considered modern. The sky in this picture, as in other works of the artist, was first laid in with red in fresco; it was then painted in tempera with *azzurro della magna*, and, in obedience to the laws which then regulated method, the robe of the Virgin was also laid in with red, mixed with black in the shadows, as described by Cennini. Over this first preparation it was painted in tempera, which in this picture is of a warm gray, a colour which Fra Giovanni evidently liked. There is a transparent white veil over the shoulders of the Virgin, and it is wrapped round the body of the Child, the original fresco of the nude body being seen through it. This was painted *a secco* with *biacca* (white lead), and although such white tempera often oxydises, becoming a deep black, there are many cases of its not changing, and this is one of them. The black cloaks of the two Dominican saints are in tempera, carelessly finished, as are the black shoes on the feet, the position of which has been altered by the artist himself, and the ground put in with distemper colour to hide the alteration. The steps of the throne of the Madonna are also finished in distemper.

At some period this fine picture has been washed, as were the frescoes of Michel Angelo on the ceiling of the Sistine, with somewhat similar results. The sky has been injured by the process, most of the blue being removed; and the red now shines through portions of it, so that it seems clouded. The robe of the Virgin has greatly suffered, especially round the edges; and the ground tint which hid the alteration of the feet of the male saints being also partially removed has exposed the *pintimento* in a very clumsy way. A landscape, which had been painted in distemper with the sky, has been nearly obliterated. The fresco is free from modern repainting, and anything which to inexperienced eyes may seem suspicious is completely accounted for by the rude and foolish handling it has undergone. The cracks disturb the surface, but all the pure fresco of the great master remains intact, and the restoration of the mere tempera is a process at once easy and perfectly safe. The cracks may be filled up with plaster *intonaco* and toned with tempera merely to remove the disturbing effect which they produce, and which is unjust to the great work of Fra Angelico.

A feeling with regard to restoration, based on the monstrous proceedings of mechanical and utterly unprincipled restorers and cleaners in Italy, is prevalent, and evidently falls into an opposite error. Without touching or covering up so much as one inch of the original work,

* The fresco of the Virgin and Child, with St. Dominic and St. Thomas Aquinas, painted by Fra Giovanni Angelico for the Chapter House of the Convent of St. Dominic below Fiesole. (Dimensions, six feet three inches and a-quarter high by six feet one inch and a-half wide.)

the injury inflicted by foolish and clumsy hands may be repaired as a sacred duty, and with a skill not inferior technically to old work, while this may be done in water-colour not subject to change, and which may be removed with the slightest touch of a damp sponge. This, which is certainly one of the most precious works of Fra Giovanni Angelico, is for sale. It is much to be desired that the Italian Government should secure it for one of the national collections, or, if not, that it should be secured for England.

CHARLES HEATH WILSON.

NOTES ON ART AND ARCHAEOLOGY.

THE first number of a new monthly art journal is to appear on January 15, 1880. Mr. William Reeves, of 185 Fleet Street, is the publisher.

THE important exhibition of the works of Charles Méryon (the great French etcher) at the Burlington Fine Arts Club, in Savile Row, opens just as we are going to press. We hear that it will be found to include, not only his etchings, but many drawings executed in preparation for the etchings, and that the principal contributors are Mr. Seymour Haden and the Rev. J. J. Heywood—who have been known to possess large collections of Méryon's works—while the other contributors are Sir William Drake, Mr. Richard Fisher, Mr. Rawlinson, Mr. Frederick Wedmore, Mr. Horne, and M. Salicis, a Parisian amateur. The collection may be expected to be of great excellence, as we hear that only the finest impressions have been selected for exhibition. This display of work by an artist of admitted genius will hereafter be reviewed in detail in our columns.

AN exhibition is at present open at the Cercle of the Rue Saint-Arnaud in Paris of the works of M. Eugène Feyen, the admired painter of Breton fishermen and fisherwomen and of all the poetry that lies in a hard seafaring life. M. Feyen has studied this life minutely, though he does not regard it from its coarse, matter-of-fact aspect, but searches for the beauty and sentiment which underlie so much that appears commonplace, translating it for us into the language of art. His paintings, therefore, though wonderfully true to nature, are nevertheless ideal works, for the vague melancholy that is so often to be found in them is due to the poetic insight of the painter rather than to the nature of his subject. The present collection consists of as many as 265 paintings, some of which are highly finished works, while others are mere sketches in which the artist has noted down first impressions. The exhibition will remain open until the 30th inst.

THE well-known collector and writer upon art, M. Benjamin Fillon, has lately presented a curious Gallic monument to the Museum of National Antiquities at Saint-Germain-en-Laye. It consists of an altar, on which is represented a god with his legs crossed after the manner of the Indian Buddha, and two other divinities who seem to accost the principal figure, a sort of Gallic trinity. Four similar monuments have been found at various times in Gaul. The present one was discovered near the town of Saintes, which is known to occupy the site of an ancient Gallo-Roman city.

THE death is announced of the French landscape painter, Victor Dupré, brother of the celebrated Jules Dupré.

M. PAUL DUBOIS, the eminent French sculptor, has received a commission from the Duc d'Aumale for an equestrian statue of the Constable de Montmorency, which the Duke proposes to set up on the terrace of his castle at Chantilly.

THE Société Internationale de l'Art will open an exhibition of paintings at their rooms in the Avenue de l'Opéra, Paris, on December 1.

THE *Basler Nachrichten* says that Ernst Stückelberg has completed the coloured sketches and two of the full-sized cartoons for his series of paintings in the new Telskapelle on the Lake of the Four Cantons. During the past summer his studies of character-heads in Bürglen, "the birthplace of Tell," have increased from forty to eighty. If the first layer of mortar can be put on at once he will begin the fresco-painting next spring. It is reckoned that the complete series of wall-paintings, with their many life-size figures, will occupy three summers.

TWO large historical paintings by the celebrated Belgian painter, Emile Wauters, have just been placed in the Hôtel de Ville at Brussels. The one represents *Mary of Burgundy Swearing to Preserve the Communal Privileges of Brussels*, and the other *The Duke of Brabant, John IV., and the Trade Guilds of Brussels*. They are hung on the grand staircase leading to the Salle des Mariages.

UNDER the title of *Tiepolo e la sua Famiglia*, Signor Urbani de Ghelloy has lately published some hitherto unknown documents relating to this Venetian painter. He likewise gives some account of Tiepolo's son, Domenico, who was also a painter, and other particulars of his family history.

A MAGNIFICENT lion picture by Rubens in the possession of the King of the Belgians is splendidly etched in last week's *L'Art* by Charles Waltner. The furious expression of the two raging animals, evidently portraits from life, and the softness and warmth of colour of their manes are most skilfully rendered. We must also here take occasion to commend the admirable manner in which the drawings by Old Masters exhibited in Paris last summer have been reproduced in this journal. From week to week for some time past different series of these drawings have been reproduced, apparently by some photographic process, with most successful effect. We have before called attention to those illustrating the French school, with the appreciative criticism by M. Burty that accompanied them; but as those illustrating other schools will probably have more interest for most students it is but fair to state that they are fully equal in merit. In this last number a full-page drawing of an old woman by Cornelius Visscher, a fine landscape with figures and animals by Paul Potter, a powerful pen drawing by Rembrandt, a drawing in Indian ink of a cow by Cuyp, and various other sketches by masters of the Dutch school are extremely worthy of regard; the whole series, indeed, is wonderfully instructive, and M. George Berger's criticisms render it all the more valuable to students.

WE have received from E. A. Seemann, of Leipzig, the second number of the *Textbuch* to the useful series of *Kunsthistorische Bilderbogen*. This number deals with the art of the Middle Ages, and gives especially a good account of the growth of the Norman and Early-English styles of architecture in England—styles which are abundantly illustrated in the *Bilderbogen*, views of many of our cathedrals being given as examples, beside numerous architectural details from them. The third number of the *Textbuch*, which will appear shortly, will be divided into two parts, the first dealing with architecture, sculpture, and handicraft, from the time of the Renaissance to the end of the eighteenth century, and the second with the history of painting during the same period.

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